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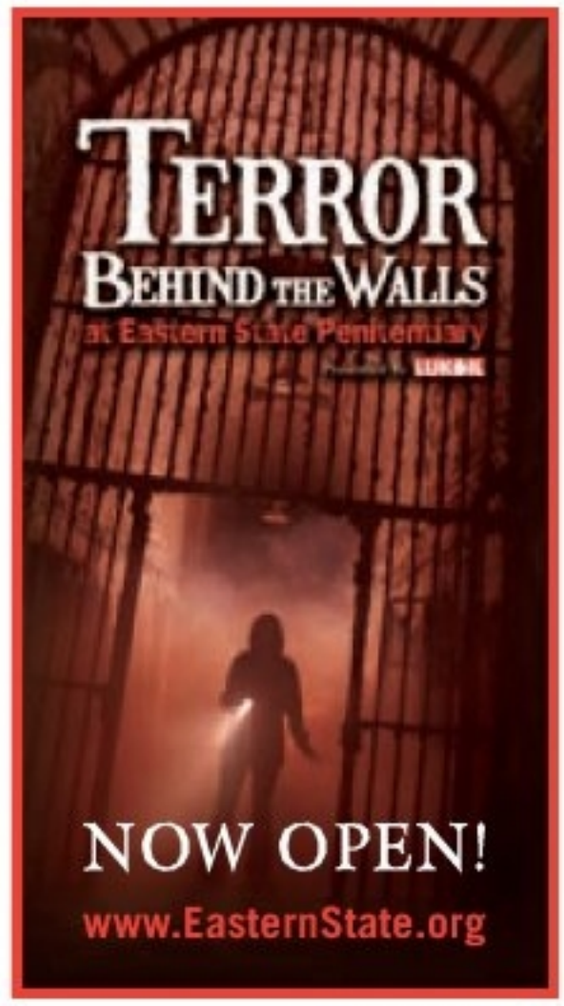
Weekend, September 16-18, 2016 metro.us | t: MetroPhilly | f: MetroPhilly

COLIN FIRTH ISN'T A ROM-COM GUY

The Oscar-winner admits he rarely watches 'Bridget Jones.' 45

Security guards insecure about wages. 6

Temple hopes to do it again to Nittany Lions. 50



FALL ARTS GUIDE

COZY UP TO CULTURE

From Frida Kahlo at the PMA to Shakespeare in the Congo, we've got fall's best shows. 15-44

ISTOCK

3 things you need to know

1 OBAMA ADMINISTRATION TARGETS CORPORATE OFFSHORE TAX AVOIDANCE

The Obama administration on Thursday took action to limit the use of foreign tax credits by American multinational companies to reduce their U.S. tax bills, a move that followed an EU order that Apple Inc pay back taxes to Ireland. The Treasury issued legal guidance reducing the scope companies have to apply foreign tax credits against their U.S. tax obligations. It was not immediately clear how this could affect Apple, which European regulators ordered last month to pay Ireland $14.6 billion. "We are closing another tax loophole that contributes to the erosion of our tax base," said Treasury Assistant Secretary for Tax Policy Mark Mazur in a statement. The Treasury's action underscored growing frustrations in Washington and the European Union over corporate strategies to minimize their tax bills. REUTERS

2 HOUSE PASSES BILL TO HALT GUANTANAMO TRANSFERS

The U.S. House of Representatives passed a bill on Thursday that would bar any transfers of detainees from the Guantanamo Bay military prison while President Barack Obama is president or until he signs a new defense policy bill. The measure passed by 244 to 174, largely along party lines, with all but four Republicans backing it and all but 12 of Obama's fellow Democrats opposed. The White House has promised to veto the measure. It also faces tough odds in the Senate, where it would need Democratic support as well as Republican backing to progress. Obama vowed that he would close the controversial detention center at the base in Cuba as he first campaigned for the White House in 2008. He has failed to keep that promise, facing opposition, mostly from Republicans but also some Democrats, in Congress. REUTERS

3 JAPAN TO BOOST SOUTH CHINA SEA ROLE WITH JOINT TRAINING WITH US

Japan plans to step up its activity in the contested South China Sea through joint training patrols with the United States and bilateral and multilateral exercises with regional navies, Japanese Defense Minister Tomomi Inada said on Thursday. Inada said in a speech at Washington's Center for Strategic and International Studies think tank that Japan's increased engagement in the area, where Japan shares U.S. concerns about China's pursuit of extensive territorial claims, would include capacity building for coastal nations.

REUTERS

METRO'S NEWS QUIZ

You read Metro to stay on top of the news. Now's your chance to find out how much you know. Take our daily news quiz to test your knowledge by going to **www.metro.us/news-quiz** to submit your answers.

1. Unionized security guards took to the streets to demand:

2. Prior to last year, how long had it been since Temple last beat Penn State at football?

3. "Breaking the Waves" the opera debuts on Sept. 22 in Philly but was originally a film. What is the name of the Danish filmmaker behind the 1996 film?

SIMONETTA LEIN

SIMONETTA LEIN

Philly's 'Wishmaker' spreads hope at New York Fashion Week

Cancer survivor gets her wish to attend elite fashion runway show from "The Wishmaker," Simonetta Lein.

SAM NEWHOUSE
@scnewhouse
sam.newhouse@metro.us

Philadelphia's Wishmaker Simonetta Lein continued her mission of granting people's deepest wishes this week by bringing a local cancer survivor to an elite runway for a fashion show.

"After you go through cancer, it's really beneficial to have purposes, to have goals," said Lein, an Italian transplant to Philly who works as a fashion designer, model and writer. "This is really for her a dream come true, being in Fashion Week."

Lein is also founder of the Wishwall Foundation, which sets up walls where people can pin their wishes, and she works to make wishes come true.

After setting up a Wishwall in South Philly during Pope Francis' visit for the World Meeting of Families, she granted the wish of the family of Thersa Pozzi, who died in an unsolved hit-and-run. Lein got the Pozzis' street renamed for Theresa, and helped secure a billboard over the scene of the accident asking drivers for more information.

Ahead of her stint modeling at two shows on Wednesday at New York Fashion Week for Art Heart Fashion and FNL Network, she decided to grant another wish by bringing along Gloria Del Piano, a cancer survivor who lives in Germantown, where she owns a bed and breakfast.

> *"After you go through cancer, it's really beneficial to have purposes, to have goals."*
> Lein

"It's really exciting because I have been in fashion for 30 years," Del Piano said. "Now we're on our way to New York. I've never been in Fashion Week."

Del Piano said she was diagnosed with breast cancer in June, and after an operation in July, she decided against radiation treatment and instead focus on making her diet more healthy. A recent doctor's visit found her to be cancer free, she said.

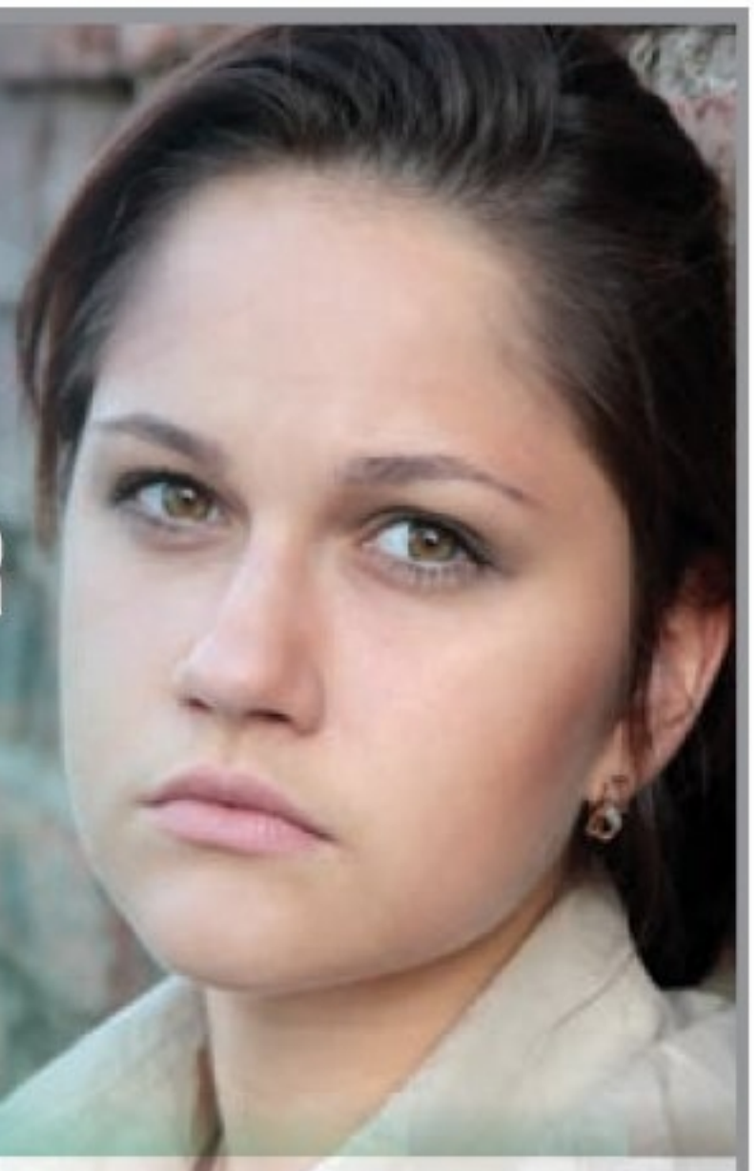
"Happiness was the cure, because I put happiness in my heart," she said. "I just want to live day by day, and every day, have something happy happen, to always have a smile on my face."

Lein said she was just pleased that while modeling clothes by Odair Design and Liviara that she also got to wear two hats and accomplish something for her work as "Wishmaker."

"This is really for her a dream come true, being in Fashion Week, going back to her life," Lein said.

To learn about Lein's Wishwall Foundation and her work as Wishmaker, visit thewishwall.org/ .

DO YOU KNOW SOMEONE WHO HAS BEEN DIAGNOSED WITH SCHIZOPHRENIA OR SCHIZOAFFECTIVE DISORDER?



If so, that person could qualify for a medical research study being conducted by PRA Health Sciences in Marlton. Qualified participants for this study should be between ages 18 and 55. This individual should not currently be on antipsychotic treatment other than oral risperidone. Females should not be pregnant or about to become pregnant.

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BRIEFS

Police: Man stabbed 77 times, set on fire

An apartment fire in the city's East Germantown neighborhood led firefighters and investigators to a gruesome scene Monday.

The body of a 64-year-old man was found on the floor inside an apartment on the 500 block of East Church Lane. He had been stabbed 77 times, and his body was in the advanced stages of decomposition, burned beyond recognition.

He was later identified as Robert Lynch.

Police said the killer stabbed Lynch last week, and returned Monday to light him on fire. Firefighters spent only a few minutes extinguishing the flames, fire Capt. William Dixon said.

Neighbors told 6ABC a putrid smell came in through vents and hallways last week in the apartment complex.

GETTY IMAGES

"You can smell the smoke in the air. You can actually smell the body. I walked by there from time to time, now that we are allowed to walk that way," resident Frankie Green said.

Police said they have identified a person of interest, but have not made any arrests.

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RIKARD LARMA

Jury selection complete in Market Street collapse trial

Opening statements will begin Monday in the consolidated civil suit.

ALEXIS SACHDEV
@lexsachdev
alexis.sachdev@metro.us

After more than a week of jury selection, a panel of jurors has been chosen to hear a consolidated civil trial to determine if anyone should be held financially liable for a fatal building collapse on Market Street in June 2013 that caused the deaths of seven and injured a dozen.

The selection process for the 12 jurors and eight alternates was done in secret to avoid publicity or poisoning the jury pool. Presiding Common Pleas Court Judge Teresa Sarmina has also imposed a gag order on all parties for the duration of the trial.

Opening statements will begin Monday in the civil suit targeting developer Richard Basciano of STB Investments, long known as New York's "king of porn" and the owner of the last adult movie theaters on Market Street; on-site demolition architect Plato A. Marinakos Jr., who was hired by Basciano; and the Salvation Army, which, according to the Philadelphia Inquirer, opened the thrift store on the day of the collapse despite warnings emailed from Basciano's employees that the wall above the store was in danger of collapsing.

Also listed in the suit are Griffin Campbell, a demolition contractor hired by Marinakos, and Sean Benschop, who operated an excavator during the collapse. Both were found guilty and sent to prison earlier this year.

The trial is the consolidation of two dozen separate lawsuits filed on behalf of the victims and their families. It's expected to last several months.

A memorial to the victims is expected to be finished in 2017 at the intersection where the buildings came down.

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Security officers and members of the 32BJ service workers international union protested at the corner of Broad St. and Cecil B. Moore Ave. in North Philadelphia to demand a $15 per hour minimum wage, Sept. 15, 2016. CHARLES MOSTOLLER

Security guards protest for 'dignity' of higher wages

Low-wage security guards represented by 32BJ SEIU shut down Broad Street on Thursday during a protest.

SAM NEWHOUSE
@scnewhouse
sam.newhouse@metro.us

A crowd of security guards who work at offices and stores around Center City blocked up Broad Street on Thursday during a march for higher pay.

"I get $14.95. After 17 years, I still don't get 15," said Doug Hunter, 37, a member of 32BJ SEIU, the union representing the guards.

"I'm almost at the 20-year mark, and I'm still struggling," said Hunter, who said he has worked as a security guard at a downtown office building for 17 years.

About 100 security guards and supportive union members blocked Broad Street with a symbolic "chain of poverty" during the demonstration.

"I'm out here today for a fair, adequate, living wage. Everybody that works a full-time job deserves a living wage," Hunter said. "There are mothers and fathers out here working 40 to 60 hours a week and still struggling. I bet 70 percent of them work two jobs. I'm tired of that."

The starting pay for security guards represented by 32BJ is around $10.25, which is higher than non-union security guards, union officials said.

Guards provide security at locations ranging from Center City offices and stores to the University of Pennsylvania, Temple University and hospital, Drexel, Hahnemann University Hospital, the Comcast Center, Reading Terminal and Lincoln Financial Field.

A living wage in Philadelphia for one adult and one child would be at least $23 an hour, according to an MIT study.

Hunter said he loves and enjoys his job, but he doesn't earn enough to be able to pay for a car to help him commute up from South Philly.

"I love my job, I take pride in my job, there's dignity in everything," he said. "But I need to see some dignity in my paycheck."

Philadelphia is known as the poorest big city in America, with an estimated 31 percent of the population on food stamps, 25 percent living below the poverty line and 185,000 in "deep poverty." Previous 32BJ-led protests have fought for higher wages and unionization for groups ranging from airport workers and adjunct professors to janitors and home care workers.

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Snowden's leaks caused 'tremendous' damage to US security: House panel

The House of Representatives Intelligence Committee report declared that Snowden was "not a whistleblower" as he has claimed in interviews and that most of the material he stole from NSA outposts was about intelligence and defense programs of great interest to U.S. foreign adversaries.

Snowden speaks via video link at a news conference for the launch of a campaign calling for President Obama to pardon him. GETTY IMAGES

A U.S. House committee issued a scathing report on Thursday accusing National Security Agency contractor Edward Snowden of lying about his background, feuding with co-workers and leaking secrets that "caused tremendous damage" to U.S. security.

The committee only released a four-page summary of what it said was a 36-page investigative report by committee staff that remains highly classified. But the summary contained strong words about Snowden's actions and background.

The committee said that while the "full scope" of damage caused by Snowden's disclosures remains unknown, a review of materials he allegedly compromised "makes clear that he handed over secrets that protect American troops overseas and secrets that provide vital defenses against terrorists and nation-states."

The House Committee's release of the report coincides with the release of "Snowden," a Hollywood movie directed by Oliver Stone, which portrays the former intelligence contractor as a whistleblower and hero. REUTERS

Samsung to replace or refund 1 million US Galaxy Note 7 phones

Samsung Electronics formally recalled 1 million Galaxy Note 7 smartphones sold in the United States, replacing or refunding the flagship phones, whose susceptibility to catching fire has damaged the image of the Korean powerhouse.

Samsung received 92 reports of batteries overheating in the United States, including 26 reports of burns and 55 cases of property damage, the company said as it announced the recall in cooperation with the U.S. Consumer Product Safety Commission (CPSC).

The recall is a costly setback for Samsung, which was counting on Galaxy Note 7 to bolster sales as rivals such as Apple Inc. launch new devices. The scale of the recall is unprecedented for Samsung, the world's largest smartphone maker.

Samsung said on Thursday that new Note 7 replacement devices will be available at most retail locations in the United States no later than Sept. 21.

Earlier this month, Samsung said it would recall all Note 7 smartphones equipped with batteries it found to be fire-prone and halted their sales in 10 markets, denting a revival of the firm's mobile business.

While recalls in the smartphone industry do happen, including for rival Apple Inc., the nature of the problem for the Note 7 is a serious blow to Samsung's reputation, analysts have said.

The CPSC said on Thursday that consumers should immediately power down and stop using the recalled Galaxy Note 7 devices.

Galaxy Note 7 GETTY IMAGES

The U.S. Federal Aviation Administration has asked airline passengers to switch off and unplug the recalled Note 7s during flights.

Some 2.5 million of the premium devices worldwide need to be recalled, Samsung said. Some analysts say the recall could cost Samsung nearly $5 billion in lost revenue this year. REUTERS

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Clinton returns to campaign trail with Trump rising in polls

Senior Clinton aides said they always expected the race to the Nov. 8 election to be close. But it was clear from a raft of new polls that Trump had halted a summer swoon after taking steps to deliver a less free-wheeling, more polished performance on the stump.

Hillary Clinton got back on the campaign trail on Thursday after taking three days off for pneumonia, and the Democratic presidential candidate faced a more challenging political landscape, with Republican rival Donald Trump rising in opinion polls.

Clinton, 68, appeared in good health on a visit to the press section of her campaign plane while flying to Greensboro, North Carolina, for a rally where she sought to refocus her campaign on the plight of the working class.

"I want you to think with me for a minute about how I certainly feel lucky when I'm under the weather I can afford to take a few days off," she said. "Millions of Americans can't."

On Sunday, Clinton nearly collapsed at a ceremony marking the Sept. 11, 2001, attacks in New York.

Her illness coincided with a mini-surge by Trump, who has drawn even or taken a slight lead in national polls. Polls in battleground states where the race is likely to be decided showed Trump now leading in Iowa, Ohio, Florida and Nevada, and tied in North Carolina.

Democratic presidential nominee Hillary Clinton speaks during a rally at University of North Carolina at Greensboro on Thursday in Greensboro, North Carolina. GETTY IMAGES

Clinton's campaign chairman, John Podesta, said the candidate and her aides expected the contest to be close.

"We always expected the race to tighten up, we still feel like we're in a strong position with organizational advantage in Florida and Ohio," Podesta told reporters on Thursday. "They call these states battlegrounds for a reason."

In a speech at the New York Economic Club, Trump stuck to his script, avoiding the more improvisational style that has produced a cornucopia of controversies.

Trump pushed a package of tax cuts he said would help power the U.S. economy to an annual growth rate of 3.5 percent.

The New York businessman said his goal would be 4 percent growth, a target originally championed by Republican primary rival Jeb Bush. Trump said the growth would generate 25 million new jobs.

His economic package resurrected a decades-old debate on whether tax cuts can generate sustainable growth. But the overarching impression left by his speech was one of Trump talking about substantive issues and avoiding the frivolous.

Bob Shrum, a Democratic strategist who managed 2004 candidate John Kerry's unsuccessful campaign, said Clinton remained the favorite to win the White House, with demographic changes favoring her over Trump, who is heavily reliant on white voters.

What has hurt Clinton, Shrum said, is not the time taken off from the campaign trail but rather her decision to keep her pneumonia diagnosis last Friday secret until forced to disclose it — which reinforced a perception among voters that she has a penchant for secrecy.

"Fairly or unfairly, what this was taken as was more evidence that she was not transparent and that's what hurts her," Shrum said. "She's been far more transparent than Trump but she hasn't gotten any credit for it." REUTERS

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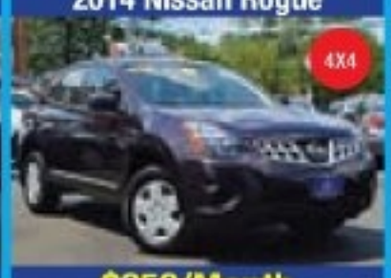

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TOM FOREMAN

Opinion

CNN's Tom Foreman is the author of the book "My Year of Running Dangerously." @tomforemancnn

With all the concern about hackers, government secrets and security these days, I've come up with a brilliant plan for protecting sensitive documents: We should staple them all to Hillary Clinton's bank speeches or Donald Trump's tax returns — they'll never be seen again. Because even as both candidates have stumbled through this election, they have guarded those papers like jungle cats.

Let's start with Trump. For years he has ragged on other presidential contenders for not opening their tax folders in a timely manner. But he has steadily refused to release his returns for months now, saying he's being audited by the IRS. I understand that some zealous lawyers or accountants may have told him to do that, but it does feel a tad disjointed — like saying "No, I can't go skateboarding because my bathtub is full of waffles." Even the IRS has said nothing prevents individuals from sharing their tax information.

In any event, he insists "there is nothing to learn" from his returns, and that is absurd. We could learn how much he is really worth, how much he pays in taxes and how much he gives to charity, for a start. Maybe we'd even find out what his haircuts cost, which would not really matter but would certainly be entertaining.

As for Clinton—she's had her own surreal explanation for keeping the contents of her highly paid bank speeches under lock and key. Each time she has been asked about it, she has quickly pivoted to the actions of the other candidates. Now it is down to just Trump, and she suggests his failure to release tax returns somehow absolves her of any responsibility to show us her speeches. In other words, she is sort of basing her ethics on his ethics, which is odd, considering she says he's unfit for office.

It's all very convenient. Each nominee refuses to allow the public to look at papers many political analysts and historians say should be on the record, and then each blames someone else for his/her secrecy.

Wonder why polls show these two are the most mistrusted candidates in modern times? They've earned that distinction. And they keep earning it every day those papers stay locked away.

The White House GETTY IMAGES

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NOTICE OF PUBLIC SALE OF PERSONAL PROPERTY

Notice is hereby given that Extra Space Storage will sell at public auction, to satisfy the lien of the owner, personal property described below belonging to those individuals listed below at location indicated: **4433 Wayne Ave, Philadelphia, PA 19144, 215.455.2880, 9/30/16 at 2:00 pm**

2A189 Tahjee Ballard Household items; 2B148 Pamela Prophet storage cabinet, photos, bike, 2 chairs, 7 totes; 2B285 Korey Anderson Jr Household goods; 3A295 Nikkie D Johnson Household items; 3A35 Paul Davis boxes; 3A43 Samuel Suber dj equipment, clothes, household items; 3C31 Leslie Starkey clothes, kids stuff, household goods; 3E07 Robert A Jackson 5 bunk beds 9 mattress 2 air conditioners 2 t.v.'s; 3L49 Tamara White 4x4 2 trs a small ac, and cloths; 4E55 William Johnson household goods & clothes

The auction will be listed and advertised on www.storagetreasures.com. Purchases must be made with cash only and paid at the above referenced facility in order to complete the transaction. Extra Space Storage may refuse any bid and may rescind any purchase up until the winning bidder takes possession of the personal property.

Fiat Chrysler recalling 1.9M vehicles for air bag defect

Fiat Chrysler Automobiles said it is recalling 1.9 million vehicles worldwide for an air bag defect that is linked to three deaths and five injuries.

The recall is to resolve a defect that may prevent deployment of air bags and seat-belt pretensioners in some crashes. The recall includes models sold between 2010 and 2014, including the Chrysler Sebring, 200, Dodge Caliber, Avenger, Jeep Patriot and Compass SUVs.

It said the recall also includes the 2012-2013 Lancia Flavia midsize car.

The recall is the latest in a series affecting tens of millions of the devices.

Last week, General Motors Co. said it would recall nearly 4.3 million vehicles worldwide due to a software defect that can prevent air bags from deploying during a crash, a flaw already linked to one death and three injuries. That defect is similar but not identical to the Fiat Chrysler issue.

Jeep Compass GETTY IMAGES

Fiat Chrysler said the issue occurred when vehicles equipped with a particular occupant restraint control module and front impact sensor wiring of a specific design are involved in certain collisions.

GM said in its recall that the sensing and diagnostic module that controls air bag deployment has a software defect that may prevent frontal air bags from deploying in certain "rare circumstances."

Fiat Chrysler said it no longer uses the occupant restraint controllers or wire routing design. The notice did not say when it will begin recall repairs.

Automakers and the U.S. National Highway Traffic Safety Administration have been grappling with numerous recall issues.

In February, Continental Automotive Systems said it supplied potentially defective air bag control units to 5 million vehicles built over a five-year period. It said the units may fail and air bags may not deploy in a crash or may inadvertently deploy without warning.

In August, NHTSA said it was upgrading and expanding a probe of more than 8 million air bag inflators made by ARC Automotive Inc after a driver was killed in Canada when an inflator ruptured in a Hyundai Motor Co vehicle.

n May, NHTSA said automakers will recall another 35 million to 40 million Takata Corp air bag inflators that could rupture and send deadly metal fragments flying. More than 100 million inflators worldwide have been deemed defective and are linked to at least 14 deaths and 100 injuries. REUTERS

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Philly: A city of world premieres

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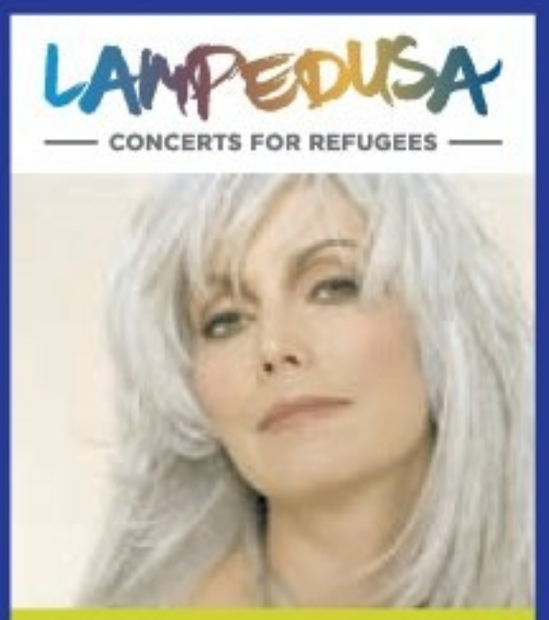
OCT 1



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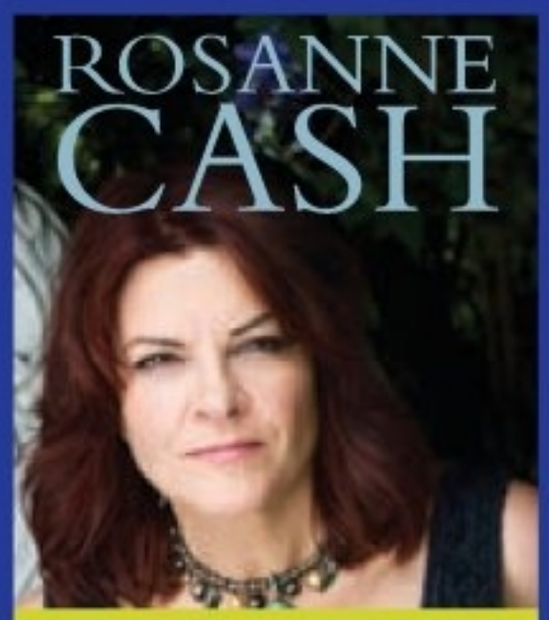

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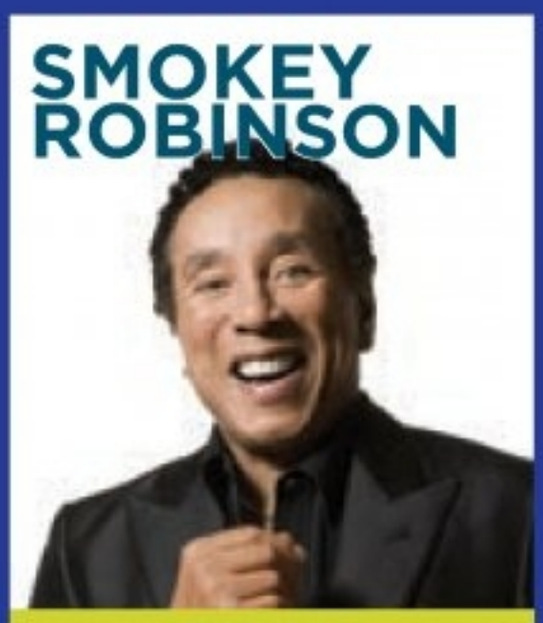
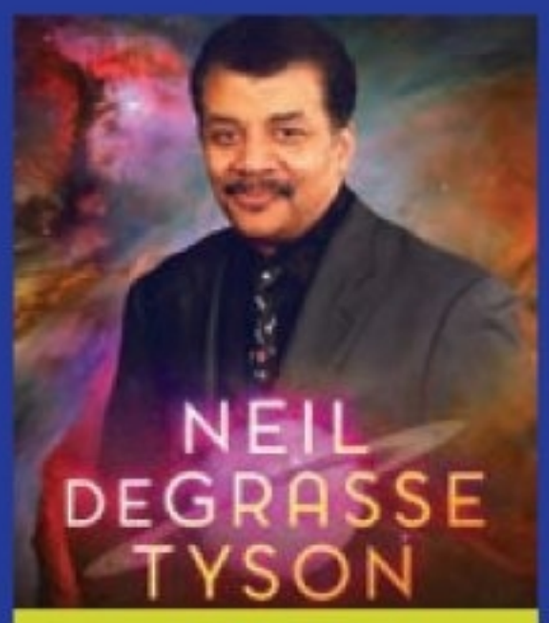


NOV 18

NOV 22–27

NOV 25–26



NOV 30

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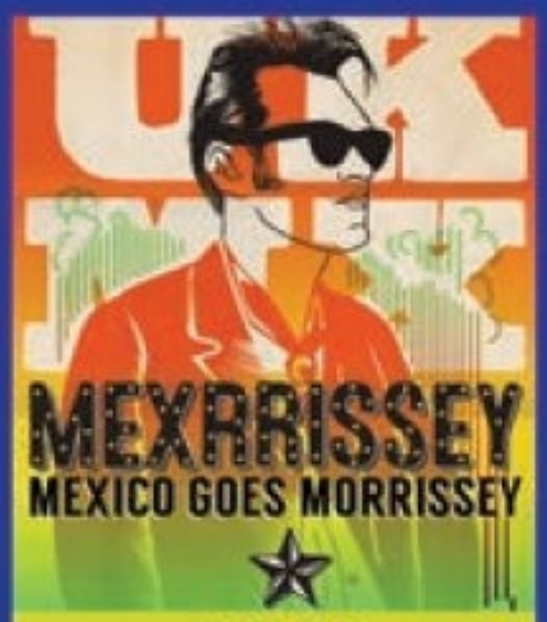

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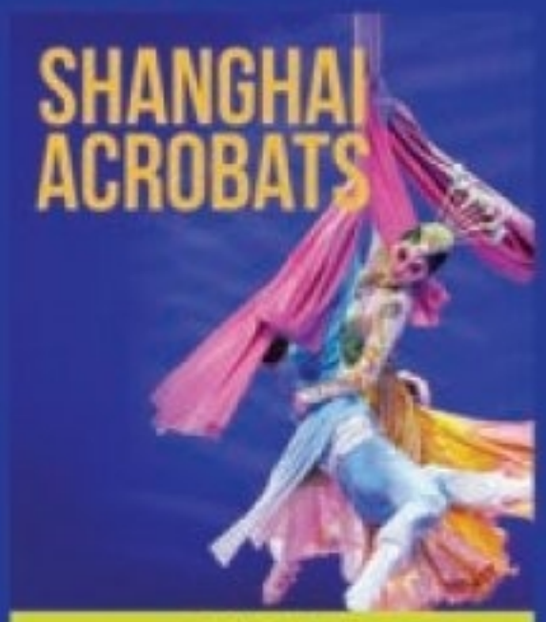

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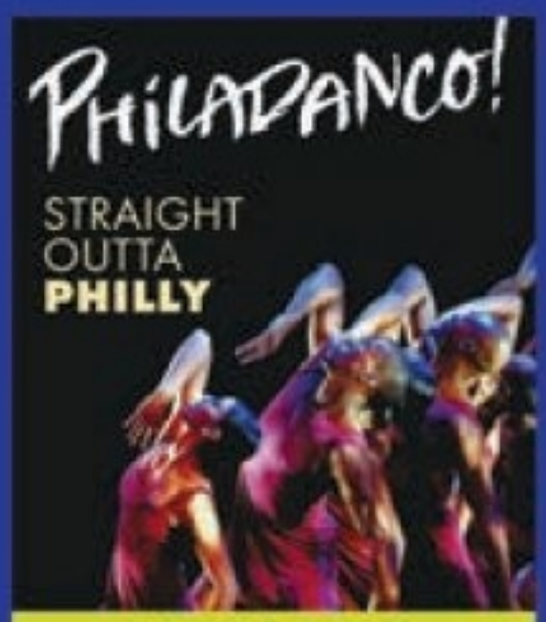
NOV 4



NOV 18–20

DEC 1–3

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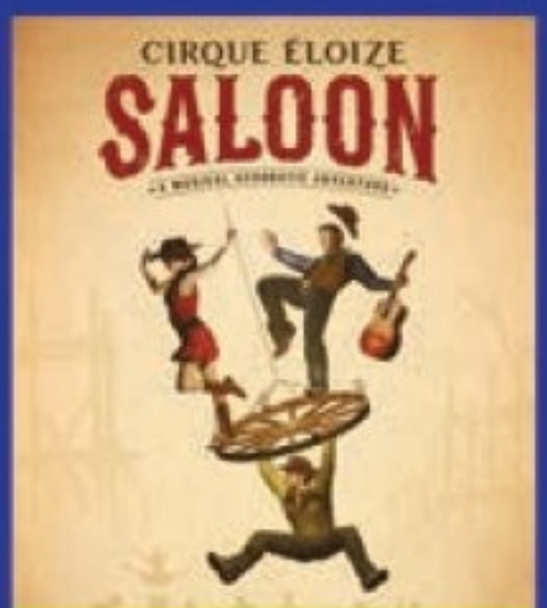
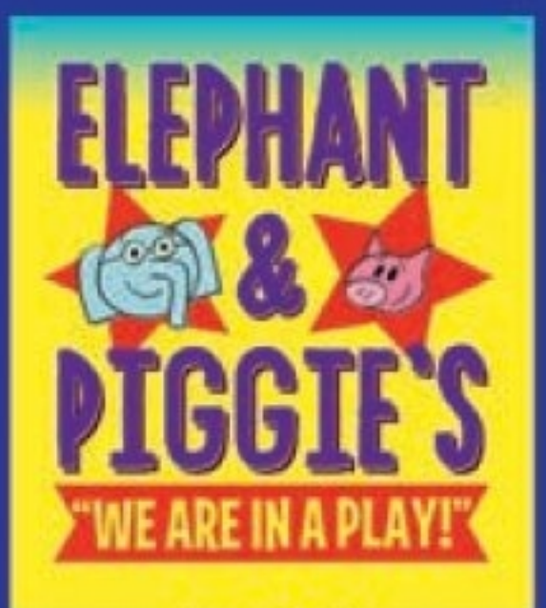
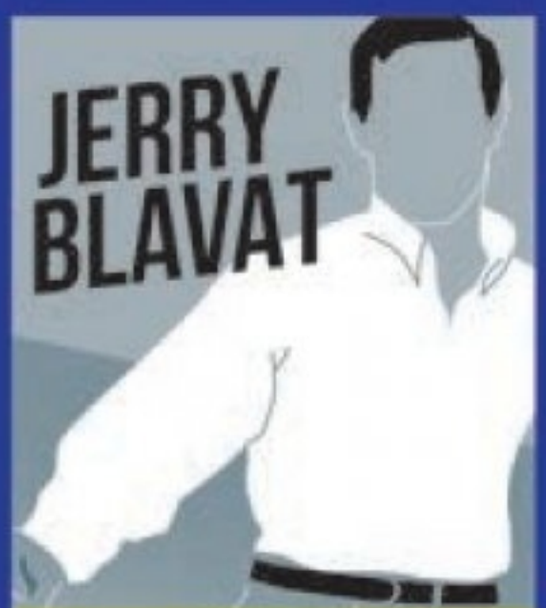


JAN 13–14



JAN 20–21



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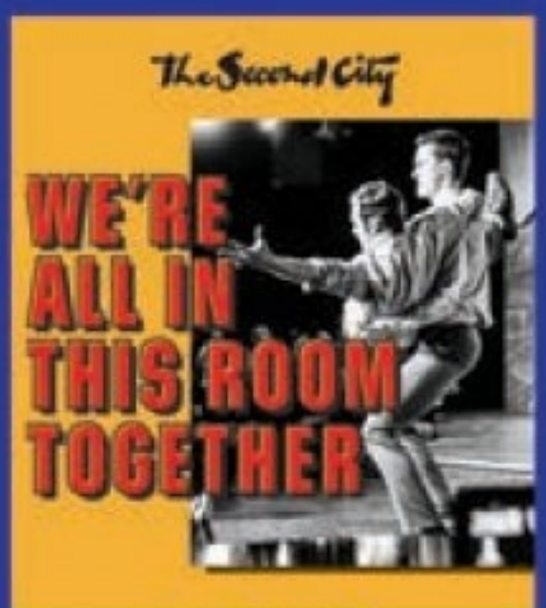

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50 Ways to get your art fix in Philly this fall

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Cindy de la Cruz and Aubie Merrylees star in Aaron Posner's "Stupid F—ing Bird." REBECCA CURETON

1 FringeArts Festival

If you can't find something you like at this massive, citywide live arts festival, you're doing it wrong. From matador fairy tales to acrobats to multimedia explorations of YouTube crying (seriously), there's a little something for everyone.
Through Sept. 24, various locations, fringearts.com

2 "Mrs. Warren's Profession"

Local legend Mary Martello takes the lead in George Bernard Shaw's comedy.
Through Oct. 9, St. Stephen's Theater, lanterntheater.org

3 "Stupid F—ing Bird"

Anyone who spent summer at the Jersey Shore will appreciate Arden co-founder Aaron Posner's modern, foul-mouthed adaption of Chekov's "The Seagull."
Through Oct. 16, Arden Theatre, ardentheatre.org

4 "South Pacific"

Important thing to remember: You're never too cool for Rodgers & Hammerstein. Never.
Through Oct. 23, Walnut Street Theatre, walnutstreettheatre.org

5 "The Block"

This photo exhibition of South Kensington concludes the Philly Block Project, a yearlong initiative to document the vibrant, diverse community.
Through Nov. 30, Philadelphia Photo Arts Center, philaphotoarts.org

6 "Bill Graham and the Rock & Roll Revolution"

An exploration of the influence and legacy of Bill Graham, the concert promoter behind industry-changing events including Live Aid.
Through Jan. 16, National Museum of American Jewish History, nmajh.org

7 "The Freedom Principle: Experiments in Art and Music"

This large-scale group exhibit links avant-garde jazz and experimental music of the '60s with contemporary art and culture.
Through March 19, Institute on Contemporary Art, hicaphila.org

8 Philadelphia United Jazz Festival

Now in its fourth year, the fest brings five days of jazz to venues across the city.
Sept. 14-18, various locations, philaunitedjazzfestival.com

9 Rittenhouse Square Fine Arts Show

The nation's oldest outdoor original artwork show, right here in Philly.
Sept. 16-18, 18th and Walnut streets, rittenhousesquareart.com

10 Mexican Independence Day Festival

Part of the PECO Multicultural Series, an afternoon honoring Mexican culture with food, music, crafts and more.
Sept. 18, Great Plaza at Penn's Landing, delawareriverwaterfront.com

11 "Ben Volta: Pattern Process"

Working with students and incarcerated youth, the artist creates public murals and sculptures in an exploration of education, restorative justice and urban planning.
Sept. 21-Nov. 20, Pennsylvania Academy of the Fine Arts, pafa.org

12 Fitzgerald at 120

Celebrate good old F. Scott's 120th with a discussion of his work, life and legacy.
Sept. 22, Parkway Central Library, freelibrary.org

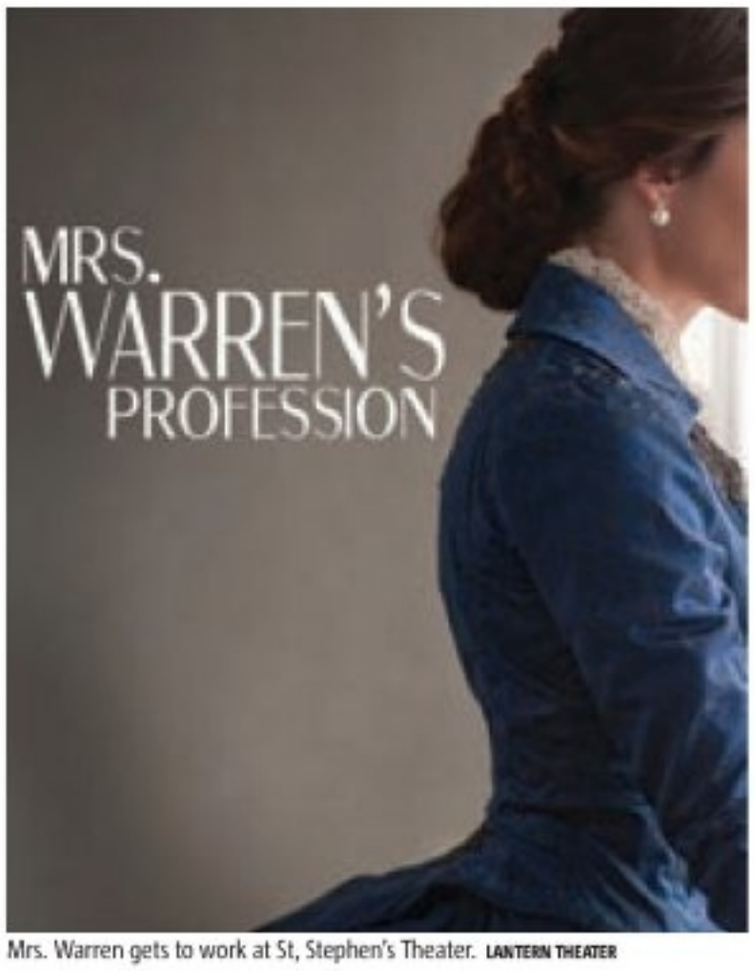
13 "Breaking Waves"

Based on the film by Lars von Trier, this world premiere chamber opera delves into love, marriage and sex — and the limits of each.
Sept. 22-Oct. 1, Kimmel Center, operaphila.org

14 Yannick and Yuga

The orchestra's frontman kicks off his fifth season along with Curtis-trained pianist Yuja Wang.

Continued on page 20



Mrs. Warren gets to work at St, Stephen's Theater. LANTERN THEATER

The much-anticipated "Breaking The Waves" sees its world premiere later this month. ROYCE VAVREK

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Continued from page 18

Sept. 22-24, Kimmel Center, kimmelcenter.org

15 "Young at Art 2"

Washington Square bar and sometimes-gallery Dirty Frank's celebrates weird and wonderful masterpieces by budding artists ages 3-10.
Opening reception Sept. 23, dirtfranksbar.com

16 Fourth Friday on Fabric Row

In Old City it's First Friday, but Queen Village's Fabric Row waits until later in the month. Every fourth Friday, come out for shopping, gallery openings, live music and more.
Sept. 23, southstreet.com

17 Rosenbach Museum Open House

As part of Smithsonian Magazine's Museum Day Live, enjoy free admission at the gorgeous, easy-to-miss Center City museum.
Sept. 24, rosenbach.org

18 "A Million Faces: The Photography of John W. Mosley"

Considered one of the most important photojournalists of the 20th century, Mosley's images of Philadelphia's African-American community during the Civil Rights movement remain just as powerful and relevant today.
Sept. 24-Jan. 16, Woodmere Art Museum, woodmereartmuseum.org

Robot Revolution J.B. SPECTOR/MUSEUM OF SCIENCE AND INDUSTRY

19 Brazilian Day Festival

Enjoy food and performances showcasing samba, forro, capoeira, samba-reggae and other dances.
Sept. 25, Great Plaza at Penn's Landing, delawareriverwaterfront.com

20 Fall For the Arts Festival

Chestnut Hill's annual celebration includes music, art, food, crafts and shopping.
Sept. 25, chestnuthillpa.com

21 Amy Schumer

With her Comedy Central show on hiatus, The Funny Lady in Chief hits the road.
Sept. 24, Wells Fargo Center, amyschumer.com

22 Mummies and Martinis

Penn Museum hosts happy hour in the Egypt Gallery, because mummies.
Sept. 29, penn.museum

23 "i found god in myself"

This two-gallery exhibit honors the 40th anniversary of Ntozake Shange's landmark choreopoem "for colored girls who have considered suicide / when the rainbow is enuf" with commissioned work by nationally acclaimed artists.
Oct. 1-Jan. 2, African American Museum in Philadelphia, aampmuseum.org

24 Behind-the-scenes ship tours

On the first Saturday of every month April through November, the Independence Seaport Museum offers tours of the Olympia cruiser and Becuna submarine, including access to areas not usually open to the public.
Oct. 1 and Nov. 5, phillyseaport.org

25 "The Mask of Red Death: An Evening of Spirits and Consumption"

The Mutter Museum honors the week of Poe's death with a performance of his short story followed by a pop-up tuberculosis exhibit and discussion led by Philly Poe scholar Edward G. Pettit. Stay weird, Mutter.
Oct. 4, muttermuseum.org

26 Sittin' In

October's edition of Sittin' In, a free monthly jazz series, features local genre-splitters Vertical Current.
Oct. 5, Kimmel Center, kimmelcenter.org

27 "Live and Life Will Give You Pictures"

Featuring masterworks of French photography from 1890 through 1950, file this one under "Ways to impress a date."
Oct. 8-Jan. 9, The Barnes Foundation, barnesfoundation.org

28 "The Adventures of Mr. Potato Head"

The Please Touch Museum's new exhibit includes a tropical jungle, an archeological dig, a deep-sea dive and a trip to outer space.
Opening Oct. 8, pleasetouchmuseum.org

29 Sigur Ros

Experimental Icelandic rock at the historic Academy of Music? Yes, obviously.
Oct. 8, Academy of Music, kimmelcenter.org

30 Robot Revolution

Sponsored by Google, developers of our inevitable robot overlords.
Oct. 8-April 2, Franklin Institute, fi.edu

31 National Fossil Day

Celebrate by digging through the Academy of Natural Sciences' archives, from dino bones to shark teeth.
Oct. 12, Academy of

Continued on page 22

Sigur Ros plays the Academy of Music. COURTESY OF KIMMEL CENTER

Fossil Day at the Academy of Natural Sciences JEFF FUSCO

BILL GRAHAM AND THE ROCK & ROLL REVOLUTION

GRATEFUL DEAD ★ JIMI HENDRIX ★ THE ROLLING STONES

SANTANA ★ JEFFERSON AIRPLANE ★ JANIS JOPLIN

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Bill Graham and the Rock & Roll Revolution is organized by the Skirball Cultural Center, Los Angeles, in association with the Bill Graham Memorial Foundation, and made possible by the support of Alex Graham, David Graham, and Danny Scher.

Philadelphia Museum of Art

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A Lion Kills Prasenajit in the Jungle, c. 1775, Nepal (Philadelphia Museum of Art: Stella Kramrisch Collection, 1994-148-613); *Self-Portrait on the Border Line Between Mexico and the United States*, 1932, by Frida Kahlo (Colección María y Manuel Reyero, New York) © Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

"When the Rain Stops Falling" MATT SAUNDERS

Continued from page 20

Natural Sciences, ansp.org

32 "When the Rain Stops Falling"

Time Magazine's 2010 Best New Play of the Year swings through the Wilma starring local actors Taysha Canales and Brian Ratcliffe.
Oct. 12-Nov. 6, Wilma Theater, wilmatheater.org

33 "Cinderella"

The Pennsylvania Ballet sets the beloved fairy tale in motion. Want to be the favorite aunt? Scoop up tickets to the Children's Ball on Oct. 23.
Oct. 13-23, Academy of Music, paballet.org

34 "The Legend of Georgia McBride"

Dito van Reigersberg — aka Martha Graham Cracker, Philly's patron drag queen — stars as Miss Tracy Mills in this not-to-be-missed, sequin-covered comedy.
Oct. 13-Nov. 27, Arden Theatre, ardentheatre.org

35 Jennifer Weiner

The bestselling Philly author discusses her latest collection of essays, "Hungry Heart: Adventures in Life, Love and Writing."
Oct. 14, Parkway Central Library, freelibrary.org

36 Soul Crawl: Haunted Halloween History Tours

Laurel Hill Cemetery's spooky Halloween programming is a must. These flashlight tours cover the cemetery's rich history, as well as some of its most notable permanent residents.
Oct. 14-15, thelaurelhillcemetery.org

37 "Rizzo"

Bruce Graham's much-buzzed drama following the infamous mayor's rise from beat cop to City Hall returns to the stage.
Oct. 15-Nov. 8, Suzanne Roberts Theatre, theatreexile.org

38 Harry Potter Festival

Extremely popular among muggles, Chestnut Hill's annual Harry Potter Fest includes a pub crawl, a quidditch tournament, defense against the dark arts classes, owl guest appearances and more.
Oct. 21-22, chestnuthillpa.com

39 Bones!

The Wagner Free Institute of Science's family-friendly Halloween event features fossil presentations, a spooky museum scavenger hunt and crafts.
Oct. 22, wagnerfreeinstitute.org

40 "Breathe Smoke"

From Philly theater collective Orbiter 3, a musician plans a final show walking the line between his art and his mortality.
Oct. 25-Nov. 2, Painted Bride, paintedbride.org

41 Penn & Teller

Because you need one last night at the shore.
Oct. 29, Caesars Atlantic City, ticketmaster.com

42 Shanghai Acrobats

Trampoline artists, aerial acrobats, martial artists and contortionists make you feel bad about your yoga practice.
Oct. 30, Kimmel Center, kimmelcenter.org

43 A Halloween Celebration with Sun Ra Arkestra

Cancel your Halloween plans right now.

Continued on page 24

Martha Chamberlin is on pointe as Cinderella. ALEXANDER IZILIAEV

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16|17 Season

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A World Premiere by Kristoffer Diaz
January 31 - February 12, 2017

Our Town
by Thornton Wilder
March 8 - 11 & 21 - 26, 2017

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April 14 - 16, 2017

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by Caryl Churchill
April 18 - 30, 2017

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Chestnut Hill transforms into Hogsmeade for the Harry Potter Festival. CHESTNUT HILL BUSINESS ASSOCIATION

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OCT 18 TEENAGE FANCLUB
OCT 25 RUMER WILLIS
OCT 26 BOB SCHNEIDER BONNIE BISHOP
OCT 27 JUKEBOX THE GHOST PRESENTS HALLOQUEEN
OCT 30 MATT WERTZ CAPPA, AARON KRAUSE
NOV 10 wxpn welcomes MARGO PRICE HUGH MASTERSON

WORLD CAFE LIVE Wilmington

OCT 9 Leon Russell RILEY ETHERIDGE JR.
OCT 13 BLUE OCTOBER
OCT 16 wxpn welcomes AN INTIMATE NIGHT WITH ALLEN STONE MY FAVORITE SONGS, FAVORITE STORIES KING CHARLES
OCT 23 wxpn welcomes LANGHORNE SLIM & THE LAW SUSTO

World Cafe Live
TICKETS AT WORLDCAFELIVE.COM

Continued from page 22

Oct. 31, Johnny Brenda's, johnnybrendas.com

44 Pirate Adventure Day

Ahoy, mini mateys! The Brandywine River Museum of Art hosts this free day for families including pirate crafts, treasure hunts, story time and seafaring songs.
Nov. 6, brandywine.org

45 First Person Arts Festival

This absolute gem of a storytelling festival is brought to you by the same good people behind the StorySlam series. Do it.
Nov. 7-19, firstpersonarts.org

46 "This Is the Week That Is"

For most of us, this election season has been a nightmare. For 1812 Productions, it's been a goldmine of material for their annual political satire.
Nov. 7, Plays & Players Theater, 1812productions.org

47 "Revolution"

The Pennsylvania Ballet's performance features three pieces. Balanchine is in there, yes, but so is a new work from Philly's own Brian Sanders, the choreographer behind JUNK's athletic, playful approach to dance.
Nov. 10-13, Merriam Theater, merriam-theater.com

48 Celebrate India

As part of the Art Museum's Art After 5 evening series, eight-piece band Red Baraat brings a mix of North Indian Bhangra, go-go, rock and jazz into the galleries.
Nov. 25, philamuseum.org

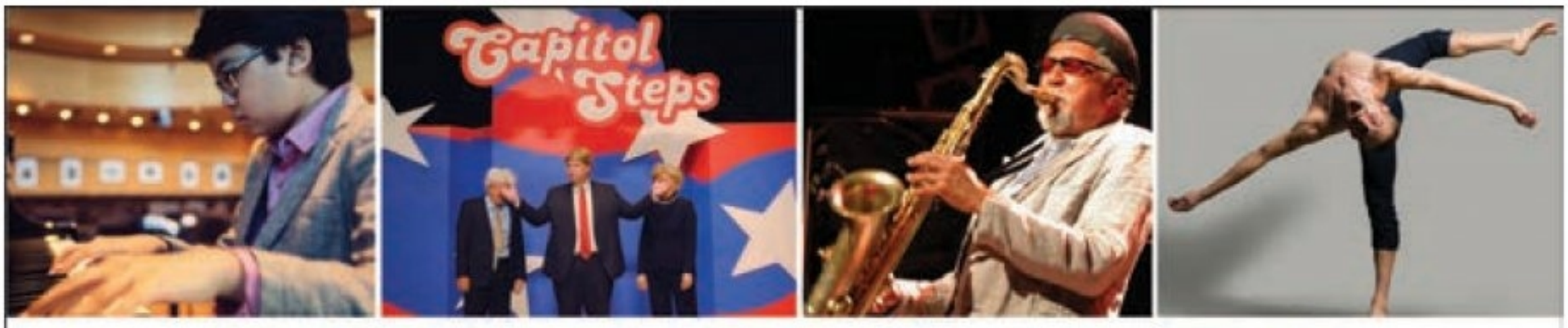
49 "Jurassic World"

Based on the blockbuster and created alongside paleontologist Jack Horner, the exhibit promises to be "the closest you will ever come to living dinosaurs." Here's hoping.
Nov. 25-April 23, Franklin Institute, fi.edu

50 "Neil deGrasse Tyson: An Astrophysicist Goes to the Movies"

The man who demoted Pluto takes a scientific look at Hollywood, explaining what's wrong — and occasionally right — with everything from "Star Wars" to "Frozen."
Nov. 30, Academy of Music, kimmelcenter.org

1812 Productions' "This Is the Week That Is" MARK GAVIN



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2016-2017 SEASON

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Saturday, October 22, 2016 | 8PM

THE JOEY ALEXANDER TRIO
Sunday, November 6, 2016 | 4PM

CHARLES LLOYD & FRIENDS, FEATURING BILL FRISELL, REUBEN ROGERS AND ERIC HARLAND
Sunday, December 4, 2016 | 4PM

FAMILY SERIES: SEUSSICAL
Saturday, January 28, 2017 | 11AM

AARON DIEHL QUARTET WITH WARREN WOLF
Saturday, February 11, 2017 | 8PM

CYRILLE AIMEE
Saturday, February 18, 2017 | 8PM

JAMES "BLOOD" ULMER ODYSSEY TRIO
Saturday, February 25, 2017 | 8PM

MONNETTE SUDLER'S 8TH ANNUAL PHILADELPHIA GUITAR SUMMIT
Saturday, March 4, 2017 | 8PM

FAMILY SERIES: OKEE DOKEE BROTHERS
Saturday, March 11, 2017 | 11AM

SEBASTIEN LEPINE
Sunday, March 12, 2017 | 4PM

ARTURO O'FARRILL AND THE AFRO LATIN JAZZ ORCHESTRA
Saturday, April 1, 2017 | 4PM

HYPNOTIC BRASS ENSEMBLE
Friday, April 7, 2017 | 4PM

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Missy Mazzoli gears up for the world premiere of 'Breaking the Waves'

The Lansdale native pushes opera's boundaries in unexpected ways.

JENNIFER LOGUE
@jenniferlogue
jennifer.logue@metro.us

Missy Mazzoli is the composer behind "Breaking the Waves," a new opera making its world premiere on Sept. 22 in Philadelphia. MARYLENE MAY

Religion, paralysis and sex — these are not story elements seen in traditional opera, but composer Missy Mazzoli is certainly breaking new ground in her latest work — "Breaking the Waves" — a three-act opera based on the 1996 Academy Award-nominated film by Lars von Trier. Set in the Scottish highlands in the early 1970s, it tells the story of the deeply religious Bess, who is asked by her recently paralyzed husband to seek other lovers. Mazzoli chatted with us during a rehearsal break at the Kimmel Center about bringing "Breaking the Waves" to the stage, the inspiration behind the score and her favorite places to hang out in Philly.

When did you decide to transform "Breaking the Waves" into an opera?

My librettist, Royce Vavrek, suggested that we adapt this into an opera. It's such a brilliant film with such a particular visual language. While we follow the story closely, the whole experience is very different from watching the film.

What makes it different?

So much of the power and intensity of the film comes from extreme closeups of the actors' faces. How do we create the feeling of a closeup in an opera? It's really the music that has the intimacy to do that. There's no real score to "Breaking the Waves," the film. There's some music but it's '70s rock. The music [in the opera] illuminates the psychology and inner life of a character. The character can say one thing but the music can allude to something different.

What inspired the score?

My librettist and I went to Scotland in 2014 when we were beginning the process of writing this piece. We didn't know what was going to be inspiring to us. The landscape of northern Scotland was a landscape of extremes — green, lush, rolling hills and jetting rock formations. The setting found its way into the music. There are chords I think of as rocks and the rolling string lines represent the lush green parts of Scotland. We delved into the Gaelic song tradition that's very unique to the area, too.

Will Lars von Trier get to see "Breaking the Waves" in opera form?

I don't know if he'll ever see it. We got the blessing from his production company and they didn't put any restrictions on us, which we are very grateful for.

What should the audience expect?

It's not a piece that calms you down. [Laughs] I hope people come expecting to be stirred up emotionally by this story. I love art that makes me uncomfortable. There's so many elements you can focus on.

I know you're Brooklyn-based now, but you're originally from the area. What are your can't-miss Philly spots when you're in town?

I'm relearning Philly because I grew up in the suburbs in Lansdale but never got to experience the city as someone old enough to drink. I love the Franklin Mortgage Company cocktail bar, Dandelion, the Amish lunch counter at Reading Terminal Market. And Parc on Rittenhouse Square makes me feel like I'm in France.

"Breaking the Waves" makes its world premiere with Opera Philadelphia on Thursday, Sept. 22 and runs through Saturday, Oct. 1. For tickets, visit: operaphila.org.

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Breaking the Waves is based on the film by Lars von Trier (Zentropa Entertainments3)

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Get ready to rock: 'JIB'

The new musical created by Michael McQuilken features music by Amanda Palmer.

JENNIFER LOGUE
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Singer/songwriter Leah Siegel stars as Jib in the new musical. DAN LEEB

Without seeing "JIB" for yourself, it's hard to get a feel for the full experience. Aside from being a rock musical, it will stretch beyond the stage to become a live one-take film and album — reaching out to an audience beyond the confines of the physical theater.

Created by Michael McQuilken with music by Amanda Palmer and Jason Webley, the production is a team effort that includes the ensemble group Old Sound Room and creative collective The Windmill Factory.

"The entire story justifies a camera being in the scene," says McQuilken of the shape-shifting musical.

Along with filming the action onstage, even the audience will become apart of its narrative.

"Since they're being filmed, I want them to confront their own relationship with the camera," he adds.

And what is the story of "JIB" about, exactly? It follows three central characters who are unknowingly linked by inspiration: Ben, the obsessive music composer; Marris, the industrious news reporter; and Jib, the indie musician who achieves the dream of "making it."

While the team behind "JIB" is largely based in New York, they decided to debut the show in Philadelphia at Neighborhood House.

Creative Director Jon Morris says, "I've always been fascinated with Philly. It seems like a city that supports the arts and experimenting."

McQuilken adds that their team is good friends with Philly-based theater companies New Paradise and Pig Iron.

The beginnings of "JIB" go all the way back to 2011, when McQuilken created the play as his thesis for the Yale School of Drama.

"They brought me in without an undergrad degree," he says. "I didn't know the things I was supposed to know, like Shakespeare or Chekhov, before going to Yale. I wanted to use 'JIB' to show what I've learned from the canon."

Key elements incorporated into the musical include a causal plot and interesting characters who share traits most creatives can relate to.

"Ben is unable to see outside of himself, and many of my peers share that battle. Jib keeps herself protected as an artist and doesn't want to get caught up in crafting an image for the media," he says.

Powerhouse singer-

makes its debut in Philly

Amanda Palmer, indie rocker famous for raising $1.2 million on Kickstarter, composes the music for "JIB" with Jason Webley. HEATHER KRUT

songwriter Leah Siegel was cast as Jib and shares more than just musical skills with her character.

"She's an earth-shatteringly good singer," says McQuilken, and "doesn't lose touch with what moves her as an artist."

When it comes to the music behind "JIB," McQuilken tapped longtime friend and indie music superhero Amanda Palmer to re-create his original score. "I've known Amanda since 2005," says McQuilken. "Full disclosure: We dated the eight months prior to me going to grad school."

Palmer had been supportive of "JIB" from the beginning and committed to working on the score but recently brought in musician Jason Webley as a co-writer. "Jason and I push each other well," she says.

Creating the soundtrack for the musical, Palmer and Webley put themselves in Jib's shoes, listening to music they imagined she would have listened to growing up. "We decided that a lot of female-fronted '90s bands would be her palette — Alanis Morissette, Hole. ... It was fun having a second teenagehood," Palmer adds.

Before "JIB" hits the stage Dec. 1, there is one more challenge to tackle: funding. A Kickstarted account has been set up, with the goal of raising $50,000 by Sept. 22.

"We're going to do the show no matter what," says Morris. "Even if we have to do a stripped-down version."

"JIB" is set to run from Dec. 1 through Dec. 18 at Neighborhood House.

For more information, visit facebook.com/jib2016.

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"How We Got On" runs from Sept. 21 through Oct. 9 at the Louis Bluver Theatre at The Drake. JOHANNA AUSTIN

Azuka Theatre plays 'The Price is Right'

The avant-garde theater company continues experimenting with their business model for "How We Got On."

A.D. AMOROSI
@MetroPhilly
letters@metro.us

Azuka Theatre audiences are used to risky propositions. Since 1998, producing artistic director Kevin Glaccum's company has tackled adolescents testing weapons-grade explosives ("Pookie Goes Grenading"), drunken drifters ("Whiskey Neat") and the necessity of diversity (1999's "Trouble with Bohemia") — long before it was a buzzword.

"Azuka's loyal audience is used to growing and changing with us," says Glaccum. "They've followed us from location to location [currently presenting at The Drake stage complex] and are just as excited as we are about this new adventure."

The newest escapade of which Glaccum speaks is Azuka's new pay-what-you-decide (PWYD) scheme. Based on an idea found in London's The Guardian, the concept is deceptively simple and brilliantly marketable.

"The opening paragraph got me — 'When was the last time you went to a new theater show you knew nothing about? In a venue you had never been to before? Where you read the blurb, looked at the image and decided to buy a ticket, despite having never heard of the company or the show or read any reviews of it?' That's what we produce at Azuka," says Glaccum. "That's exactly the artistic risk we ask our audiences to take."

Because much of Azuka's work is new, Glaccum doesn't believe his company has the name recognition to rely on in getting audiences, so the idea that they could "remove risk from their theatrical experience by allowing audiences to decide what seeing the play was worth to them was appealing."

With the support of Barra Foundation grants to increase PWYD's marketing (and provide a cushion for ticket income), Azuka tested their concept during a May 2016 run of "Moth"

and its torrid tale of teens obsessed with anime and Wicca. "We had only done limited marketing, but were pleasantly surprised with the turnout and the box office receipts," notes Glaccum. "Our most important number that week was the number of people who came, and those performances showed significant increases in attendance."

Success for PWYD is about increasing audience attendance, as Glaccum notes that numbers are down nationwide for people attending live theater. "This is an experiment, try it before you buy it — you have to believe in your product to do that, and we do."

Isabella Lopez is a new-to-Philly Penn student who lives on campus and recently started to explore what theatre Philly has to offer. She saw "Moth" and described it as "an unusual production in the best way possible with characters harsh yet sympathetic and themes dark yet tender."

"It left me thinking about it for several days afterwards," she says. Lopez paid $10 for her ticket, though she believed it deserved more. "I'm on a limited student budget and paid as much as I could. If I had the means to pay more, I would have. I was grateful for the opportunity to attend a PWYD performance because most theater is out of my price range."

Not only would she be willing to see more Azuka theater at this rate, she knows that "many university students who ache to see new performances in Philly" can't afford the ticket.

She adds: "Most audiences are very homogenous at high-ticket-price shows. 'Moth' had the most diverse audience I have seen at a theater show to date and I believe that is largely due to PWYD."

The next chance audiences get to test PWYD is with Azuka's September show, "How We Got On: A Break Beat Play," by poet-playwright Idris Goodwin. It tells the tale of aspiring rappers looking to realize their dreams. "The break beat plays are about the subtle and not-so-subtle ways hip-hop changed America, and seek to incorporate its aesthetics," says Goodwin, who got involved with Azuka through one of its playwrights.

"[Our relationship] has been from a distance but I tell you what, anybody trying to do this play — or any of my plays — I consider family. Azuka all day."

When Goodwin heard about PWYD he had to laugh about the irony of his start. When he began writing plays in Chicago 15 years ago, everything was PWYD. "I operated under that guise until I transitioned to more of traditional sort of playwright role and 'How We Got On' was the play that transitioned me. We have to explore different structures and strategies to get our work experienced. It is possible for the artists to get paid and still allow for a more flexible pricing scale."

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"Julius Caesar. Spared Parts." LUCA DEL PIA

Shakespeare gets remixed at FringeArts 2016

The Bard gets hard and loud for Philly.

A.D. AMOROSI
@MetroPhilly
letters@metro.us

There are countless ways of essaying the English language's greatest playwright, William Shakespeare. Arguably though, few do it more inventively — make that re-inventively — than the directors, writers, staging conceptualists and actors behind FringeArt's 2016 most divisive looks at the Bard: Romeo Castellucci's "Julius Caesar. Spared Parts" and Brett Bailey's "Macbeth."

Each director/writer with their own acting companies (Castellucci's Societas Raffaello Sanzio and Bailey's Third World Bunfight) interprets Shakespeare with fresh eyes and ears, to say nothing of voices that are radical and experimental.

FringeArts boss Nick Stuccio is friendly with Castellucci and brought other challenging — even blasphemous — works from the Italian director to Philly's FringeArts, such as 2013's feces-and-blood-stained "On the Concept of the Face Regarding the Son of God" and its look at end-of-life issues.

"My favorite Italian man, whose work we love, has done it again with an approach, well, he riffs on Shakespearean tragedy, and nobody does tragedy like Castellucci," says Stuccio, who goes on to discuss the boldest of the director's concepts for "Julius Caesar. Spared Parts." Considering the Shakespeare play's most powerful moment — when Marc Antony delivers the funeral speech after the murder of his friend and mentor, Julius Caesar — Castelucci does the most daring thing: He gives the speech to an actor with no vocal chords, one who had his larynx removed due to cancer and must speak through a hole in his throat. "Leave it to Castelluci to entrust the most powerful speech in all of theater history

Nobulumko Mngxekeza as Lady Macbeth
NICKY NEWMAN

to a man who cannot speak," says Stuccio. "Who better to understand Caesar's wounds than a man who can only communicate through a wound?"

Stuccio mentions that Castelluci's other touches for this "Caesar" involve monkeys, messages on the sides of horses and a character who delivers an everyman's speech with an endoscope up his nose and down his throat, whose movement is projected onto a giant screen behind him. "No one ever dared to be that provocative," says Stuccio of Castelluci's "Julius Caesar."

Then there is the copresentation between Opera Philadelphia and the Third World Bunfight Company of a "Macbeth," first reimagined by the stirring Giuseppe Verdi, and now remixed by director/designer Brett Bailey and composer Fabrizio Cassol to capture the bloodlust of Congolese forests and tyranny in postcolonial Africa.

Verdi's operatic grandeur is given African rhythmic twists, and "Macbeth" is turned into a warlord — General Macbeth — with an avaricious, ambitious wife who, together, murder the king and destroy an already crumbling Democratic Republic of Congo. "I wanted to revisit the opera, and I wanted to throw a light on this 'invisible' war in Central Africa that has seen the deaths, rapes and displacement of so many millions," says Bailey. "With its theme of political tyranny, 'Macbeth' lent itself to carrying this contemporary story."

Bailey has remixed Shakespeare in his own language/image by setting the drama of "Macbeth" within the context of the wars and the ruthless mineral exploitation by local and multinational powers. "And I have told it using a rich resource of design and performance elements from sub-Saharan Africa," states Bailey. "Because FringeArts believes in it, I made the work to throw a light on the conflict in regions such as the eastern Democratic Republic of Congo, and the dependency of consumer society on such situations of exploitation. There is no message. I hope U.S. audiences are moved by the artistry and the voices in the production, and are inspired to look."

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The Philly Pops take on Elvis

Get ready for a night with the King of Rock 'n' Roll.

BILL CHENEVERT
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"Elvis!: The King's Songbook" runs from Oct. 21 to Oct. 23 at the Kimmel Center. PROVIDED

Think of Elvis Presley and you could conjure any number of hyperboles: King of Rock 'n' Roll, the best-selling solo artist of all time, the granddaddy of cool. The Philly Pops agree. With the world premiere of "Elvis!: The King's Songbook," conductor Michael Krajewski is tapping Dave Bennett and Allison Blackwell to help him execute a tribute to the icon with soul.

Bennett's a clarinet master, killer crooner and Elvis superfan based in Michigan. He and Krajewski struck up inspiration in Houston over breakfast. In under three hours they'd sketched out a set list.

"The approach we're taking is a little different," Bennett said, speaking emphatically about Presley's magical recipe of creole, jazz, rockabilly and R&B. "One of the selections is 'How Great Thou Art,' and we'll give it a New Orleans, jazz and gospel feel. I'll do a rock 'n' roll medley, and I play piano and sing and give it a Jerry Lee Lewis style."

America was introduced to Elvis by way of Memphis, Tennessee — the former home of Sun Records, where the holy trilogy of Lewis, Carl Perkins and Roy Orbison recorded and gave Presley a run for his money. Orbison, in fact, was Elvis' revered and respected contemporary, according to Bennett.

The Big O didn't hit No. 1 until 1961, though, while "Heartbreak Hotel," "Don't Be Cruel," "Hound Dog" and "Love Me Tender" topped the charts five years prior. What's Bennett's favorite Elvis era?

"My favorite era of his is 1954 to 1956 when he was 19 to 21 — he was purely going by instinct and he was revolutionizing music," says the clarinetist, who picked up his instrument by age 10. But when he was in sixth grade he discovered a disc called "Elvis '56."

"I instantly fell in love with it and I had to teach myself to play guitar and sing," he said. "It was such infectious music."

Many Elvis scholars and superfans would argue otherwise and cite his 1968 comeback TV special after making a slew of movies as his peak period. He sat casually in the round, drenched in black leather, looking fit, oozing charm and catapulting himself back into the pop music zeitgeist. In it

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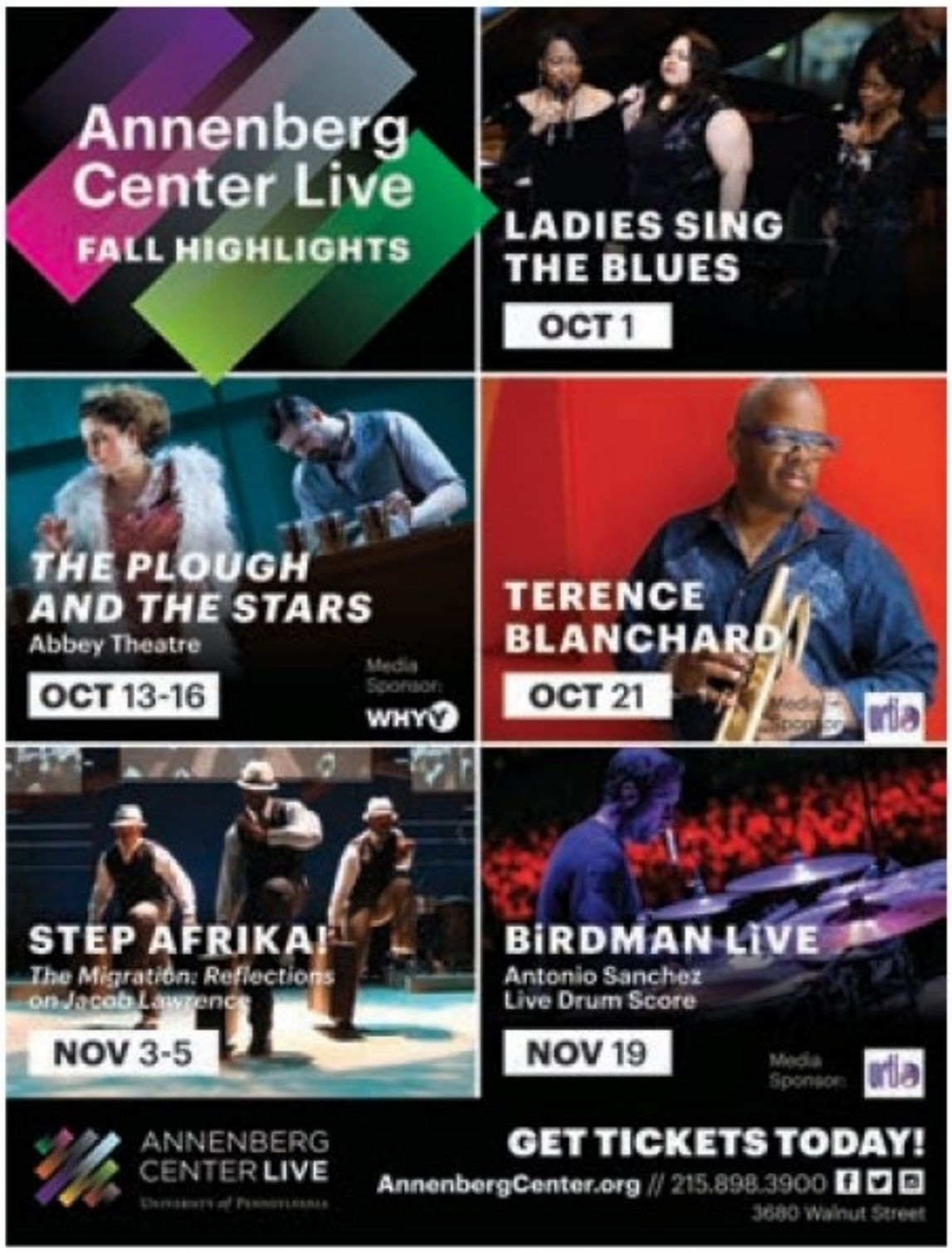
Elvis' comeback special in 1968 GETTY IMAGES

"they have a jam session and Elvis is playing electric guitar and they do an old R&B tune called 'Baby, Tell Me What You Want Me To Do,'" Bennett says. "It's very rock 'n' roll and I thought 'Wow, this guy's a total rebel.'"

Though he worships early Elvis, Bennett doesn't disagree that the comeback was an awe-inspiring moment. "That passion and energy and just his voice. He had everything going for him — the looks, the talent — I don't think anyone was cooler."

Remember the adorable toddler who stole America's viral heart belting out "American Trilogy" from her car seat? Seems like a perfect Elvis cut for the Pops, and they'll do that one, "Always on My Mind," "Whole Lot of Shakin' Going On," "Love Me Tender," "See See Rider" and a handful of blistering medleys. The encore's a secret, and it's gonna be tough to keep for a month and a half.



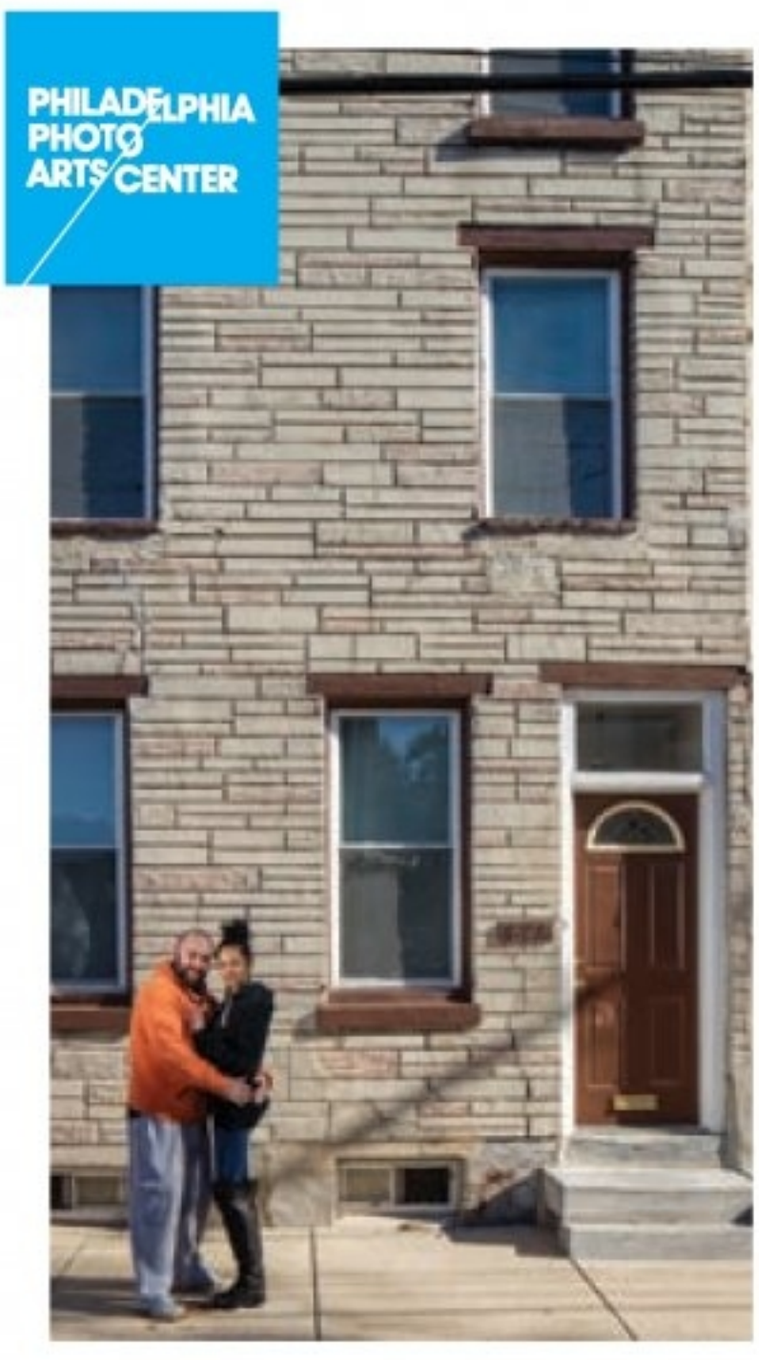


Photo credit Hank Willis Thomas & Wyatt Gallery

PHILADELPHIA PHOTO ARTS CENTER

THE BLOCK

PHILLY BLOCK PROJECT

SEPTEMBER 8, 2016 – NOVEMBER 26, 2016

Opening Reception: September 8, 2016 6-8PM

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As part of the *Philly Block Project*, the final exhibition, The Block is an immersive experience using photographs from South Kensington's present made by Hank Willis Thomas, Wyatt Gallery, Lisa Fairstein, Hiroyuki Ito, and Will Steacy. The floor to ceiling photographs will act as the armature of the show, stitching together a block of houses, while smaller photographs revel in the many perspectives and details found within a three block radius.

Major support for Philly Block Project has been provided by The Pew Center for Arts & Heritage, with additional support from Penn Treaty Special Services District, The John S. and James L Knight Foundation and the National Endowment for the Arts.

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Building bridges instead of walls: 'Paint the Revolution' opens at the Philadelphia Museum of Art

The exhibit will feature works from Kahlo, Rivera and more.

JENNIFER LOGUE
@jenniferlogue
jennifer.logue@metro.us

On Oct. 25, The Philadelphia Museum of Art debuts "Paint the Revolution," an exhibition dedicated to the history of modern art in Mexico from 1910 to 1950. A collaboration between PMA and the Museo del Palacio de Bellos Artes in Mexico City, "Paint the Revolution" has been in the works for more than three years, and such an in-depth study of this period has not been presented in the United States or Mexico in decades.

While much time has passed since the days of Diego Rivera and Frida Kahlo, the exhibition holds special significance in today's political climate, possibly fostering a renewed cultural understanding that could inspire the building of bridges instead of "walls."

"Self-Portrait on the Border Line Between Mexico and the United States," 1932, by Frida Kahlo BANCO DE MÉXICO DIEGO RIVERA FRIDA KAHLO MUSEUMS TRUST, MEXICO, D.F./ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

The Mexican Revolution began in 1910 and eventually led to removing Porfirio Diaz from power. Curator Mark Castro explains: "His goal had been to modernize the country, keep Mexico stable and productive and very much modeled on European ideals of culture."

He continues: "By 1920, the revolution has ended and what begins is sort of a postrevolutionary period where they try to take a lot of the ideas that spurred the revolution and enact them into political and cultural and social reform."

One of these ideas was to bring education to everyone and art was seen as an important vehicle of doing so at the time.

"The vast majority of Mexicans were poor farmers, and art was a way of giving everyone a sense that they had a common culture and a common future together," Castro says.

Fellow curator Matthew Affron says that modern artists in Mexico didn't completely give up on European influences but instead "mixed those ideas with Mexican folk culture and other non-elite culture" to create something "quite distinct."

Matthew Affron and Mark Castro, curators for "Paint the Revolution" PROVIDED

With the government's involvement, modern art in Mexico became socially conscious.

"Diego Rivera, Jose Clemente Orozco, David Alfaro Siqueiros, for example, get signed up by the government to make big murals for public spaces," says Affron. "Mexican mural painting quickly became very interesting around the world as

"Dance in Tehuantepec," 1928, by Diego Rivera BANCO DE MÉXICO DIEGO RIVERA FRIDA KAHLO MUSEUMS TRUST, MEXICO, D.F./ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

Married Mexican painters Diego Rivera (1886-1957) and Frida Kahlo (1907-1954) talk together in the garden, near the porch of Kahlo's home, Mexico City, 1937. GETTY IMAGES

a model for socially engaged modern art."

The mural movement in Mexico inspired a lot of Works Progress Administration programs in the 1930s that put many Americans to work. Its influence continues today locally with Philly's own Mural Arts Program.

"The Mural Arts Program is something which has made an impact in Philadelphia, in all the neighborhoods of Philadelphia and is inspired by this idea that art can have a positive social function," says Affron.

Both Castro and Affron emphasize the relationship between Mexico and the United States during this period as having multiple elements, a theme that still resonates.

"To see it as a relationship of cooperation or to see it as a relationship of tension — there was no one way to see it," explains Affron. "The Frida Kahlo painting 'Self-Portrait on the Border' is a great example of this."

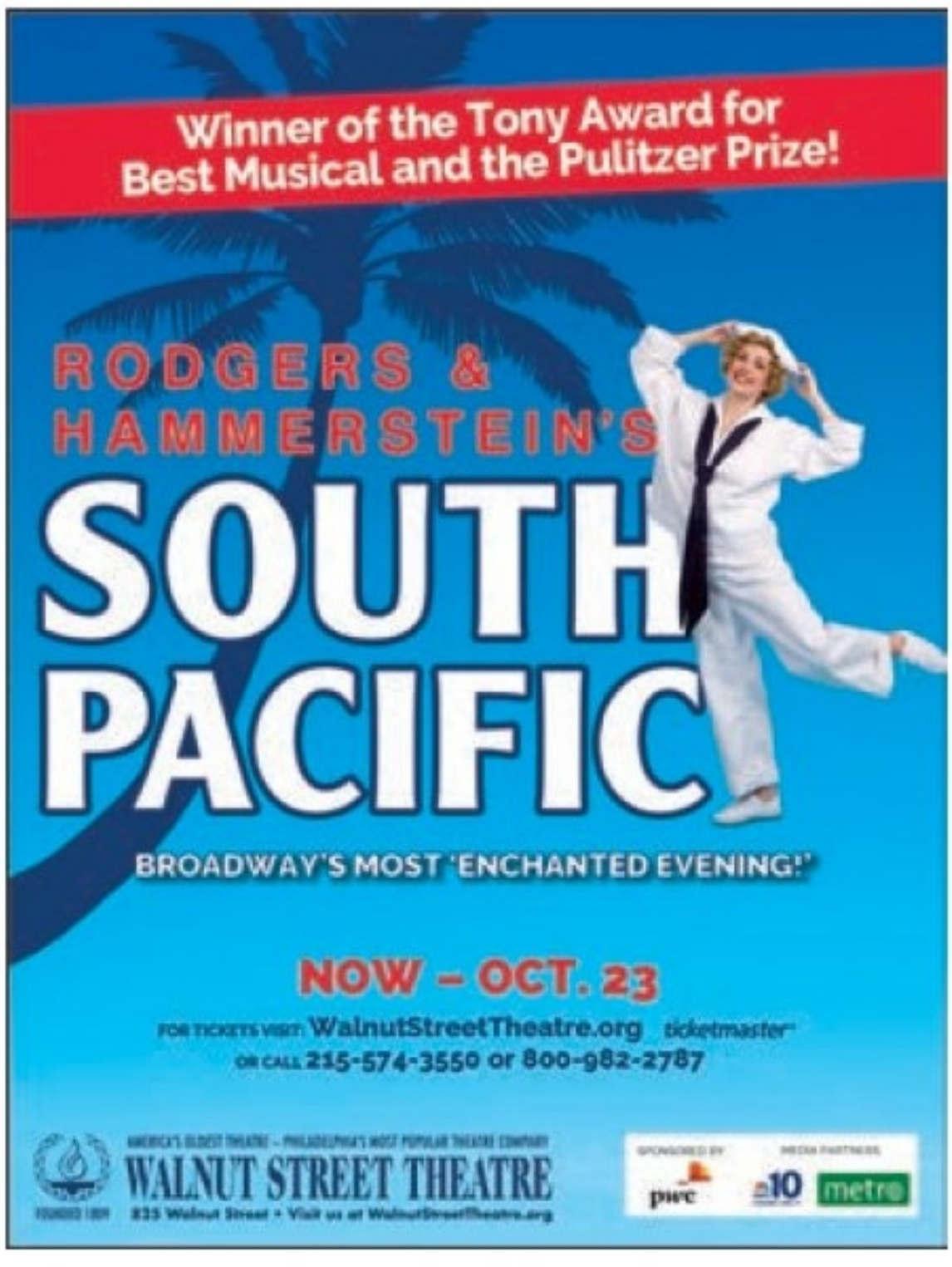
In the famous painting, Kahlo stands caught between two worlds, as she traveled with her husband, Diego Rivera, back and forth between the two countries as he completed commissions in New York, San Francisco and Detroit.

"One one side you have an image of a very industrial Detroit — a symbol of the U.S. as a country of modern technology. On the other side, you have an image of Aztec Mexico. It's ancient versus modern, the south versus the north. And there she is, holding a Mexican flag, while the American flag is flying in the sky over her left shoulder," describes Affron.

"Self-Portrait on the Border Line of Mexico and the United States" will be on display at the exhibit, as will full-size digital projections of Rivera's famous murals.

"If nothing else, I'd like visitors to walk out of the show and think: 'Wow. There's a lot to be said for exploring our similarities and differences together rather than apart,'" says Castro.

"Paint the Revolution" at the Philadelphia Museum of Art will run from Oct. 25 to Jan. 8. Tickets are available at philamuseum.org.



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5 Murals to check out during Mural Arts Month

Explore beyond the confines of Center City this October.

ALBERT LEE
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If you haven't noticed already, Philadelphia has quite the collection of outdoor art. In fact, we have the distinct honor of being the largest outdoor art gallery in the world. Thanks to the Mural Arts Program, this city of 1.5 million has close to 4,000 murals throughout its various neighborhoods, with new requests coming in daily.

October is Mural Arts Month, and the cooler temperatures are a great excuse to grab a warm beverage and go see them firsthand.

"Mural Arts Month is an annual celebration of our beautiful and transformative work across the city, made in collaboration with fantastic community partners and other cultural organizations," says Jane Golden, executive director of the city of Philadelphia Mural Arts Program. "We have tons of exciting events and projects happening throughout October, and I invite everyone in Philadelphia to join us and see how we share the stories of our city through beautiful and inspiring art."

Center City has many impressive murals, but as we're the fifth-largest city in the United Sates, it's worth it to do a little exploring. Here are five murals that share some of the hope, troubles and pride of the people who are proud to call Philadelphia home.

For more information about the Mural Arts Program, visit muralarts.org.

"Nature Matching System"

Artist: Tattfoo Tan
Completed: 2015
Location: 641 Snyder Ave.
Closest SEPTA route: 47 bus

In 2012, the Mural Arts Program formed a partnership with the city of Philadelphia, Department of Behavioral Health and Intellectual disAbility Services and Lutheran Children and Family Service to help create Southeast by Southeast, a program that offered immigrants and refugee families in that area a space to interact, access social services and have their say in public art projects.

Artist Tattfoo Tan met with many of these residents and came up with this colorful grid pattern comprising color squares that correspond to different fruits and vegetables with the saying "Remember to take your daily dose of color" into the multiple languages that are present in the community: Karen, Chin and Nepali. You are what you eat!

Nature Matching System

"Celebrando Nuestra Cultura — Celebrating Our Culture"

Artist: Jason Slow
Completed: 2006
Location: 2757 N. Fifth St.
Closest SEPTA route: 39 bus

Quite often, a mural tells the story of the neighborhood in which it resides. Artist Jason Slowik wanted to showcase the arts and culture of El Centro De Oro — translated as the Golden Block, which is known as Puerto Rican commercial district located in North Philadelphia. Many local dancers, musicians and artists are featured in this work.

"Celebrating Our Culture"

"It Has to Be From Here, Forgotten but Unshaken"

Artist: Betsy Casanas
Completed: 2012
Location: 3262 N. Front St.
Closest SEPTA route: 60 bus

Since its creation in 1970, the Association of Puerto Ricans on the March (APM) has been a strong advocate for affordable housing, substance treatment, early intervention and child welfare in Philadelphia. Artist Betsy Casanas collaborated with over 200 community members to create this work of art that honors the strength and resilience of the APM and its impact in the community. This mural is part of the Mural Arts Program's Porch Light Initiative, which works to improve the health of individuals and communities through human connection and art.

"It Has to Be From Here"

"Art Makes Me Confident"

Artist: Amy Scheidegg and Eric Okdeh
Completed: 2013
Location: 4118 Lancaster Ave.
Closest SEPTA route: Route 10 Green Line trolley

Amy Scheidegg knows the value of an artist. She is the founder of the Artist Rebuttal Project, which provides an outlet for anyone to share his or her arts experience in an effort to advocate on behalf of creative careers, respect for artists and their legal rights. With Eric Okdeh and students from E3 West, PCAT, Feltonville School of Arts and Sciences and the men of the mural class at SCI Graterford, they were able to transform the designs and images the students created to express the significance that art plays in their lives into this mural. Update: This former abandoned lot has plans to be turned into a playground.

"Art Makes Me Confident" ALL PHOTOS ALBERT LEE

"MLK on Lancaster Avenue"

Artist: Cliff Eubanks
Completed: 2009
Location: 3950 Lancaster Ave.
Closest SEPTA route: Route 10 Green Line trolley

On Aug. 3, 1965, 10,000 people gathered at the intersection of 40th and Lancaster to hear the Rev. Martin Luther King Jr. as he made his way through the country on his Freedom Now bus tour speak about supporting the civil rights movement in the North. Artist Cliff Eubanks was able to re-create this moment in history from a Polaroid photo captured that day.

"MLK on Lancaster"

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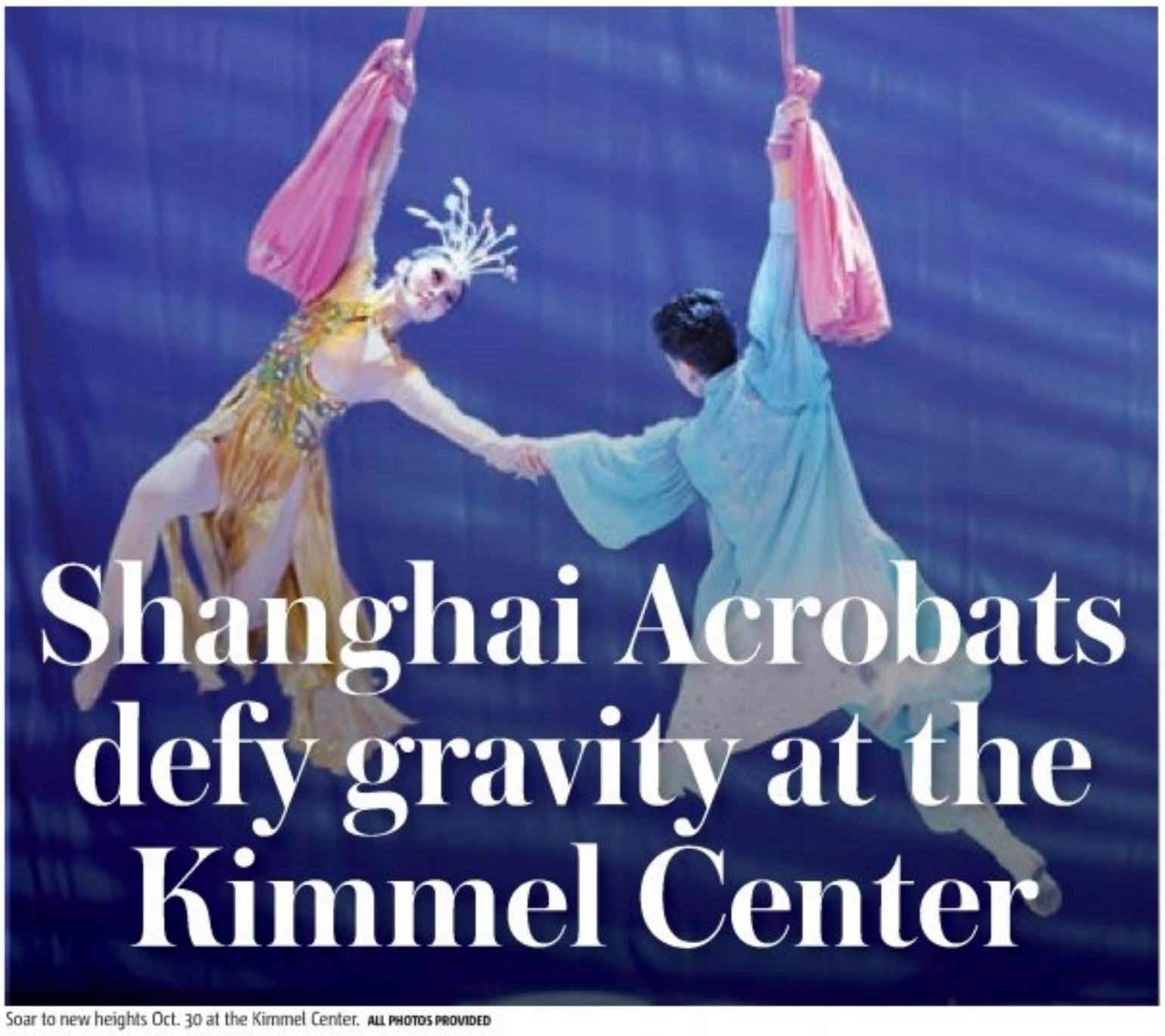


Shanghai Acrobats defy gravity at the Kimmel Center

Soar to new heights Oct. 30 at the Kimmel Center. ALL PHOTOS PROVIDED

Talk about taking performance to new heights.

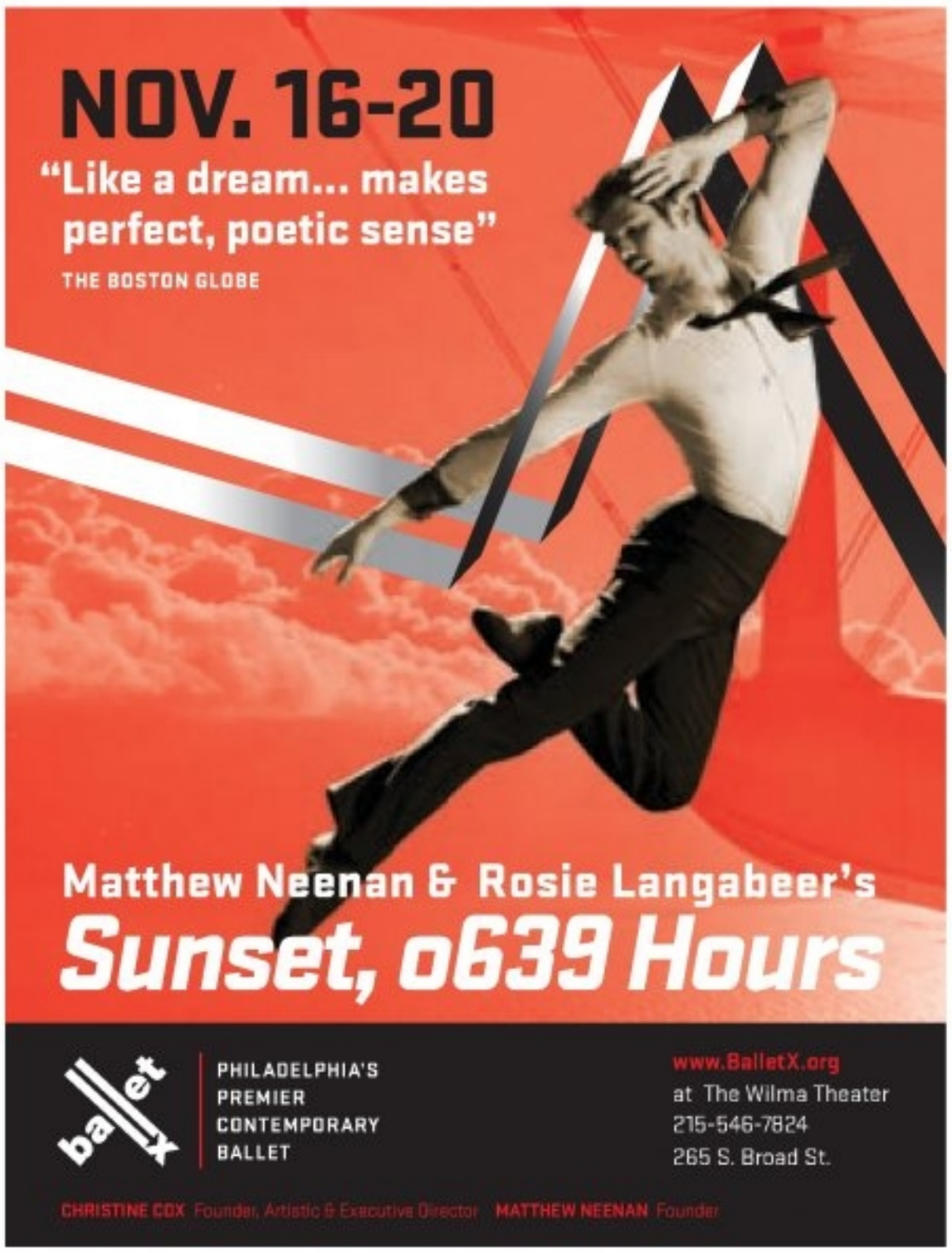
A.D. AMOROSI
@MetroPhilly
letters@metro.us

With this city having its own college of clowning and acrobatics (Philadelphia School of Circus Arts), we should be used to seeing spinning, somersaulting teens balancing themselves on narrow walkways, juggling cellphones and flinging themselves through mid-air guided only by their spontaneity. Fine.

Nothing though can prepare you for the gorgeously costumed, elegant, agile athleticism of the Shanghai Acrobats of the People's Republic of China. United since 1959, the Shanghai Acrobats regularly develop events filled with aerial stunts, impossible-to-imagine acrobatics, jokey juggling and magic of all stripes. What the troupe attempts to do, however, with its newest show at the Kimmel Center on Halloween Eve — "Shanghai Nights" — is put contemporary spins on its ancient art form while dressed in a series of traditional Chinese costumes and telling the story of a child lost in a forest of his dreams. That sounds appropriately spooky for Mischief Night. Zhao Shuangwu, a former Shanghai Acrobat who is now the artistic director, answered questions in Mandarin with translation by a tour manager.

The Shanghai Acrobats of the People's Republic of China has been in existence for 57 years — a long history. What is the age limitations of its participants, and how does age figure into the skill and malleability of the artists?

We have artists from 17 to 43 for the tour in North America. Our artists perform on stage since they are 16 years old, but there are also some younger artists for the particular arts in the troupe. We didn't set the age limit for leaving stage, as long as the artists are willing and capable to continue their performing career, we always courage and



support them.

As artistic director, what is your particular vision for the acrobats?
I used to be the artist, coach, choreographer, and then was in charge of the performance business in the troupe. I worked as the director just for one year. ... To be a good acrobat one must possess body coordination, strength, flexibility and strong volition and psychological-enduring capacity.

What makes what a Shanghai acrobat does different than, say, American or European acrobats?
American or European artists take care of his/her individual development and he or she usually puts attention on the training and performance of a certain act. We care about coordination and cooperation of the whole act. In our troupe, every artist must master more than three acts on average.

What differentiates a particular move from being a bold stunt as opposed to a high-flying art — the latter of which the Shanghai Acrobats are renowned for?
Our artists accept all-sided physical training and learn different kinds of acts such as ground, aerial juggling acts, etc., from the beginning in order to be a comprehensive artist. There isn't a great big difference between the bold stunt and high-flying art for them.

What sort of training must a Shanghai Acrobat have before they hit the stage? How much is dance and martial arts an aspect of that training?
We have many sorts of training for artists such as somersault, hand standing, flexibility, physical fitness. We still have dance classes, including ballet, Chinese choreography and modern dance. Martial arts are not necessary, depending on the acts.

What is the most thrilling, most difficult contortion one of your artists must execute and what happens when someone gets hurt?
At first, the contortionist must have the enough flexibility and softness, and also the balance and strength. The most thrilling and difficult trick is the combination of the hand standing and contortion. When an artist gets injured, he/she will be treated and his/her act will be adjusted or replaced by others.

Get ready to be captivated at "Shanghai Nights."

"Shanghai Nights" tells the story of a young boy who comes up against mystical creatures in a dream forest. Who decides and creates these tales, and what elements are choreographed first and why?
The show was created by the artistic creation section of the troupe. The tale is fabricated, assembling many Oriental cultural elements. For example, we used the elements of Chinese traditional operas for our costume design, absorbed the background music of Chinese national minority.

How do you think your acrobats and your stories emulate what is going on in China now — or do you avoid politics?
Emulation and competition in the market bring us motive for creation. We will try to make more excellent productions to cope with the competition in market.

What do you know about Philadelphia, and what do you expect from our city?
This is our first time in Philadelphia, but I always hear about your world famous Philadelphia Symphony Orchestra, which visited China successfully in past years. I hope the audience here will enjoy our show and we expect more applause from them.

Shanghai Acrobats of the People's Republic of China: "Shanghai Nights," Sunday, Oct. 30, 2 p.m., Kimmel Center, 300 S. Broad St. $20-$55, kimmelcenter.org

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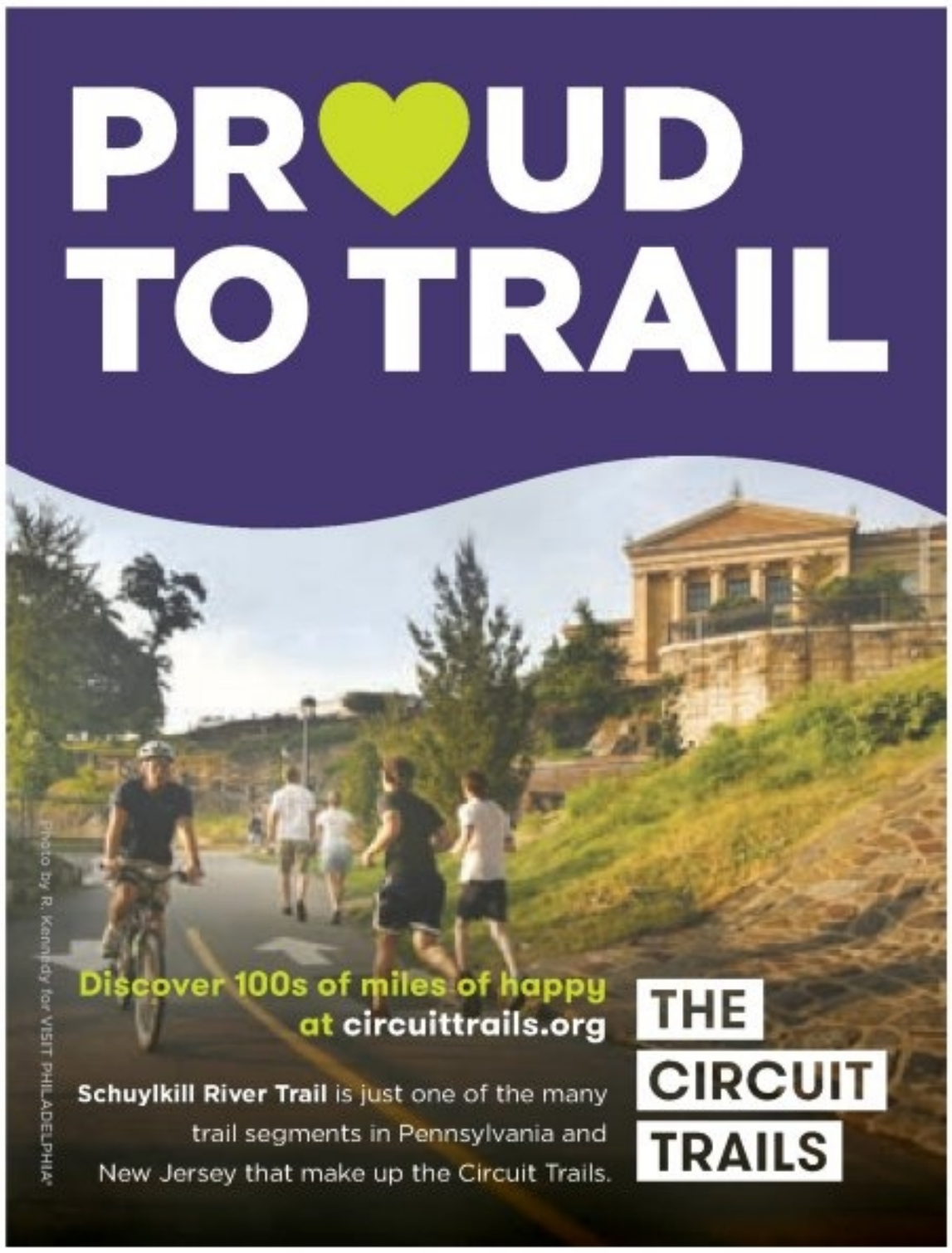
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Tubular: The greatest tuba cover band you've ever

"Heavy Metal" takes on a whole new meaning.

SHAUN BRADY
@MetroPhilly
letters@metro.us

From left: Greg Battista (euphonium), Carol Jantsch (tuba), Andy Emerich (drums), Scott Devereaux (tuba), Michael Brown (euphonium) PROVIDED

One of many bad ideas perpetrated by the subjects of the classic mockumentary "This Is Spinal Tap" comes when every member of the hapless faux metal band picks up an electric bass to perform the low end-centric ode to posteriors, "Big Bottom."

That memorably ugly-sounding precedent didn't deter the four tuba and euphonium players who make up Tubular from deciding to tackle pop song covers with an exclusively low brass lineup. The idea was first floated when all four were students at the University of Michigan more than a decade ago, and has now come to fruition as a side project for the musicians, who all have day jobs with orchestras up and down the East Coast. As part of this year's Fringe Festival, they'll make their debut in Philly, where Carol Jantsch has been principal tuba of the Philadelphia Orchestra since 2006. Jantsch discussed the project over the phone from Houston, where she was busy working on a Michael Jackson medley to add to the band's repertoire, which already includes songs by Lady Gaga, Outkast and Queen, among others.

Where did the idea for Tubular come from?

I would bet that many, if not most, classical musicians have some pipe dream in the back of their minds somewhere of being a rock star. Playing euphoniums and tubas, you don't often get to be the star of the show, so we thought if we make our own thing than we can be the stars of our own show. But we wanted to make sure that it didn't suck, so it took a while to get going. I don't know how many tuba quartets you've heard before, but it's a thing that is really easy to make it sound bad.

How do you find songs that work in all-tuba versions?

Part of it is a question of willpower — how bad do you want something to work? Then you just find a way. We do break it up a bit. Sometimes our faces or people's ears need a break from the same texture over and over, so there's some singing, some sound effects and alternate instruments — you shouldn't be surprised to hear a recorder or a kazoo. It does sound like rumbly elephant noises after a while, so we get creative with our solutions to make stuff sound as vibrant as the originals even though it's down two octaves.

How do Tubular shows complement your work with the orchestra?

It's low-pressure and high-fun. But it's similar to the movie soundtracks that we're playing with the orchestra. We played [a livescore to] "Lord of the Rings" back in July and we get a different kind of audience than we see at a subscription concert. I call those gateway concerts — it's exposure for people to see that classical music can be something approachable, that it doesn't always have to be a heady experience.

What originally drew you to the tuba?

I knew I didn't want a "normal kid" instrument. All the other kids were playing flute and saxophone and trumpet, and I said, "What's that big weird one? I want to do that." When I'm walking down the street carrying the tuba, people constantly ask, "Don't you wish you played the piccolo?" and they think they're very original and clever even though I've heard that thousands of times. Yeah, it would be a lot less cumbersome, but there's a uniqueness to the tuba and the tuba community. The stereotype for a tuba player is to be friendly and outgoing and generally good-natured, and I find that to be true for the bulk of us. We have a really fun community, and I like to think that our group is a good representation of that.

Sorry, but Colin Firth's Mark Darcy split with Renee Zellweger's perpetual wallflower before the events of "Bridget Jones's Baby." UNIVERSAL PICTURES

wknd

THE FUN STARTS HERE

Colin Firth is not Mark Darcy

The Oscar-winner says he had to revisit the "Bridget Jones" films before he did the third one.

MATT PRIGGE
@mattprigge
matt.prigge@metro.us

In the 12 years since the last "Bridget Jones" film, Colin Firth has been busy. He won an Oscar. He became an action star. He, the man with the euphonious English accent, even played an American or two.

In "Bridget Jones' Baby," the actor, 56, returns for a third time to the role of emotionally remote but furtively dashing Mark Darcy. But he insists it's just another role. In this round, Mark has split with Renee Zellweger's eternally self-deprecating sadsack. He re-enters her life, first during an unplanned tryst, then when it appears either he or a peppy tech guy (Patrick Dempsey) got her preggers — though it's unclear which one's the father.

It must be fun to be talking about a character you've played for some 15 years.
I don't know if it's fun for that reason. [Chuckles]

Well, you get to find new nuances in a character, almost like you would with someone you know in real life.
Hopefully that's the case. I don't feel ownership of the character, really. I hadn't seen the first two films since they came out. I had to go back and look at them this time, to prepare for this. There are people who've seen it more often than I have. So it belongs to them.

In some ways, I felt I had to live up to a character someone else had done. I tend to let go of things the minute I walk off set. It did occur to me maybe I had to study [the films] and see what it was I was supposed to conform to. It wasn't like I was carrying the character around or he was living inside me or something.

The idea of revisiting the same characters reminds me of the "Before Sunrise/Sunset/Midnight" movies, as well as Michael Apted's "Up" documentaries, where they visit the same group of people every seven years, just to see how they're doing. It's an idea more movie series should do.
You hit the nail on the head; that's the way I see it. You're checking in with people years later, and at different seasons of their lives. And the audience has aged the same. They might not be our ages, but everyone has shared the same 15 years. If you were Bridget's age then, you're Bridget's age now. If you were 5 years old [circa the first], you'll be 20. The passage of time is something we have in common with our audience. That gives it resonance. The passage of time has certainly made it a more interesting exercise.

And it's interesting because it's about people in middle age, who are rarely stars of rom-coms.
Perhaps not. And it's interesting to see how well it can go down when people do it. Sorry to reference something I was in, but "Mamma Mia" certainly did that. And it was a huge hit. Clearly a lot of people out there are very happy to be represented in that genre. There may be many reasons why love stories tend to focus on young people. But older people I don't think mind having stories that remind us we're not dead below the waist.

I dug up an interview from around the time of "The Edge of Reason," in which you talked about how lots of people associated you with Mark Darcy, or even Fitzwilliam Darcy from "Pride and Prejudice." And you point out you're nothing like either of them. Does that still happen, given how much you've done since?
I'm not particularly aware of it. I don't think about it for a second, unless I'm doing an interview. Certainly no one I know associates me with those things. I'm sure other people think about it, but I don't really make that my business.

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"Snowden"

Director: Oliver Stone
Stars: Joseph Gordon-Levitt, Shailene Woodley
Rating: R

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Joseph Gordon-Levitt plays Edward Snowden in Oliver Stone's life-spanning look at someone Donald Trump said should be executed. OPEN ROAD FILMS

Oliver Stone's "Snowden" is so current, the paint on its story has yet to dry. But make no mistake: It's old school. It's a classic Great Man biopic, the kind that Hollywood used to make on the regular. In this genre, real life becomes myth. And so "Snowden" is corny and simplistic. Its protagonist, one Edward Snowden, is flawed but always honorable — the type who has to go from principled nobody to a bona fide national hero.

And that right there is what's sneakily subversive about Stone's old fashioned, even moth-ridden approach: It uses a cinematic language, one usually reserved for decorated soldiers and civil rights advocates, for a controversial figure currently exiled from his country — and for the very act the movie portrays as lionhearted. It's a myth to counter another myth.

As such, "Snowden" is the spiritual brother of "Born on the Fourth of July," another film about a patriotic young man reawakened to the programmatic nature of his country. The intel leaking itself, famously covered in the doc "Citizenfour," is here, but only as a framing device. The bulk tracks his life up to the deciding incident, when he went from hopeful soldier to cyber detail monkey. There, we see what he sees: that the NSA and CIA can and will spy on its populace, even those with nothing to hide.

Oliver Stone has long been (sometimes unfairly) tarnished as a conspiracy theorist, though by the standards of the internet in 2016 he's a chill Jeffrey Lebowski compared to your crazy uncle on Facebook. But he doesn't have to go too tinfoil hat with the story of Edward Snowden. Stone still paints broadly. The government agents are sinister and Snowden is heroic. We're supposed to get worked up, just as we did back when Hollywood still made movies that weren't about superheroes.

That they don't — that "Snowden" might be replicating a dead cinematic language — adds a bittersweet tinge to a movie that openly wants to reach audiences, wants to hip an apathetic public to the liberties they freely forfeit, wants to maybe even change the world and get Snowden pardoned. Balk, if you will, at the simplicity, at the declarative dialogue, at how "Citizenfour" is a more gripping and incisive and stylish and even a scarier movie. But being square can be subversive, as Stone has demonstrated before. **MATT PRIGGE**

"Blair Witch"

Director: Adam Wingard
Stars: James Allen McCune, Callie Hernandez
Rating: R

●●○○○

A new sequel, even a very belated one, to "The Blair Witch Project" is not to be pooh-pooh'd. A worthy successor to a surprise smash from 17 years ago doesn't have to be a stock horror retread, repeating the same moves but with different bodies being hacked up. It could comment on how technology has taken over, how gizmos have made the whole world seem conquered and safe, and how this last idea can be a comforting lie. It could even acknowledge that, thanks to ever-more accessible and better amateur filmmaking gear, a "Blair Witch Project" made in 2016 would look very different from one made in 1999. Failing all that, it could at least be a blunt machine meant to tear nerves.

The only interesting new twist in the new "Blair Witch," though, is what it says about franchises. And what it says about franchises isn't very interesting. It's another weary reminder that not everything has to be a series, and that sometimes world building means turning perfectly self-contained movies into convoluted mega-stories without an ending. That's what happens here, in a film that presumes we spent "The Blair Witch Project" not only shaking and screaming at the sounds of broken twigs and inhuman moans while the images offered vomit-inducing shakycam. It thinks we also wanted to know everything about the elaborate myth of the Blair Witch, and spent the last 17 years endlessly filing theories on Reddit.

And of course, it offers only a few fresh tidbits before bowing out. These new — and, frankly, dumb — revelations aside, "Blair Witch" plays too much like a remake: Group of foolish youths head into the Maryland woods with cameras, get lost and seem to be taunted by something or other, which may or may not be a mythic, malicious entity. And yet most of the set pieces feel old-hat, familiar, stuff you've seen before, only now in higher-definition video. There's world-building, too, which is sloppy and overdetermined. Unsure how to make a movie about getting lost in the woods in an age of GPS and surveillance, director Adam Wingard and writer Simon Barrett (of the very good "The Guest") amp up the supernatural factor too high, creating a mess where anything can happen. If franchise entries are now like a game of Exquisite Corpse, Wingard and Barrett are like the people who leave a horrible mess, then pass it off to the next person to clean up. **MP**

Valorie Curry plays one of six new potential victims in the new sequel, "Blair Witch." CHRIS HELCERMANAS-BENGE

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Christopher Geraghty, Stacy Phillips, Aliaksandr Patskevich, Gretchen Peak, Ernest Schulz, Richard Arriga, Shaun Ulrikson, Joseph Frazier, Richard Jackson, Michelle Macker, Jennifer Francis, Scott Scarpiello, Scott Scarpiello, Edward Todd 3rd, Sean Lacerte

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1316 - Moore, Robert • 2532 - Henry, Terrell

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1050 - Jackson, Randy • 1110 - Summerville, Carly • 1122 - Neal, Damon
1193 - Washington, Serrita • 3096 - Kavetski, Cheri • 3097 - Jones, Tiffany
3181 - Monastero, Justin • 3193 - Jaimes, Denise • D1023 - Friedrich, Lynda
D1024 - Burgos, Nelson • D1045 - Wilkinsky, Katyann

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A039 - Williams, Derrick • B078 - Christian, Judith
F339 - Dicicco, Benedetto

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1330 - Rollison, Irvin • 2076 - Harrison, Staci
2090 - Firth, Robert • 4026 - Whiteside, Paul

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A150 - Mitchell, Aliya • A152 - FOLK, LORI • B318 - Stankewiz, Susan • C545 - Branch, Patrice
C605 - Harris, Vyvyan • E1001 - Robinson, Shalia • E1021 - House, Kia
E926 - Ezeodum, Latanya • E942 - Fischer, Asia • F1117 - Scott, Serita
G1427 - Quarterman, Gisele • G1433 - Quarterman, Gisele • H1528 - Lomax, Howard

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C027 - Mixson, Samuel • C071 - Garner, Yvonne
D006 - Dolchan, Mike • D038 - Kelly, Annick
D110 - Paige, Kennisha • D195 - Womack, Pamela

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A044 - Dixon, Dawn • A095 - Johnson, Tracey • A105 - Nam, Ken • A120 - Thompson, Vera • A124 - Thomas, Mark
A183 - Duval, Ramon • B202 - Cherry, Kyle • B223 - Gobriellini, Jesse • B229 - Wood, Tyrone • B245 - Daniels, Elaine
B256 - Hill, Minnie • B275 - Clement, Annette • B317 - Johnson, Yolande • B349 - Davis, Tammie
B391 - Farmer, Shevonne • B486 - Williams, Thelma • C592 - Miller, Minerva • C635 - Myles, Barry
C641 - Boyls, Brahoen • C661 - Richardson, Elizabeth • C663 - Parsegian, John • C692 - Weaver, Isis
C705 - Noland, Roberto • C720 - Sillah, Modiety • C722 - Fuller, Rasheed • C741 - Mitchell, Mildred
C746 - Spotswood, Raymond • C797 - SPENCER, MICHELLE • C890 - Anderson, Robin

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A241 - Gillespie, Brenda • A245 - Baker, Leslie • A323 - Gillespie, Brenda
A606 - Phillips, Katie • B2001 - Debose, Nyimah • B913 - Gillespie, Brenda
B934 - Holland, Sean

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B083 - Schalalbeo, Danee • C061 - Daniels, Janelle • C063 - Alioto, Nancy
C122 - O'keefe, Kathryn • C173 - Roper, Terrell • C219 - Allen, David

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"Bridget Jones's Baby"

Director: Sharon Maguire
Stars: Renee Zellweger, Colin Firth
Rating: R

●●●○○

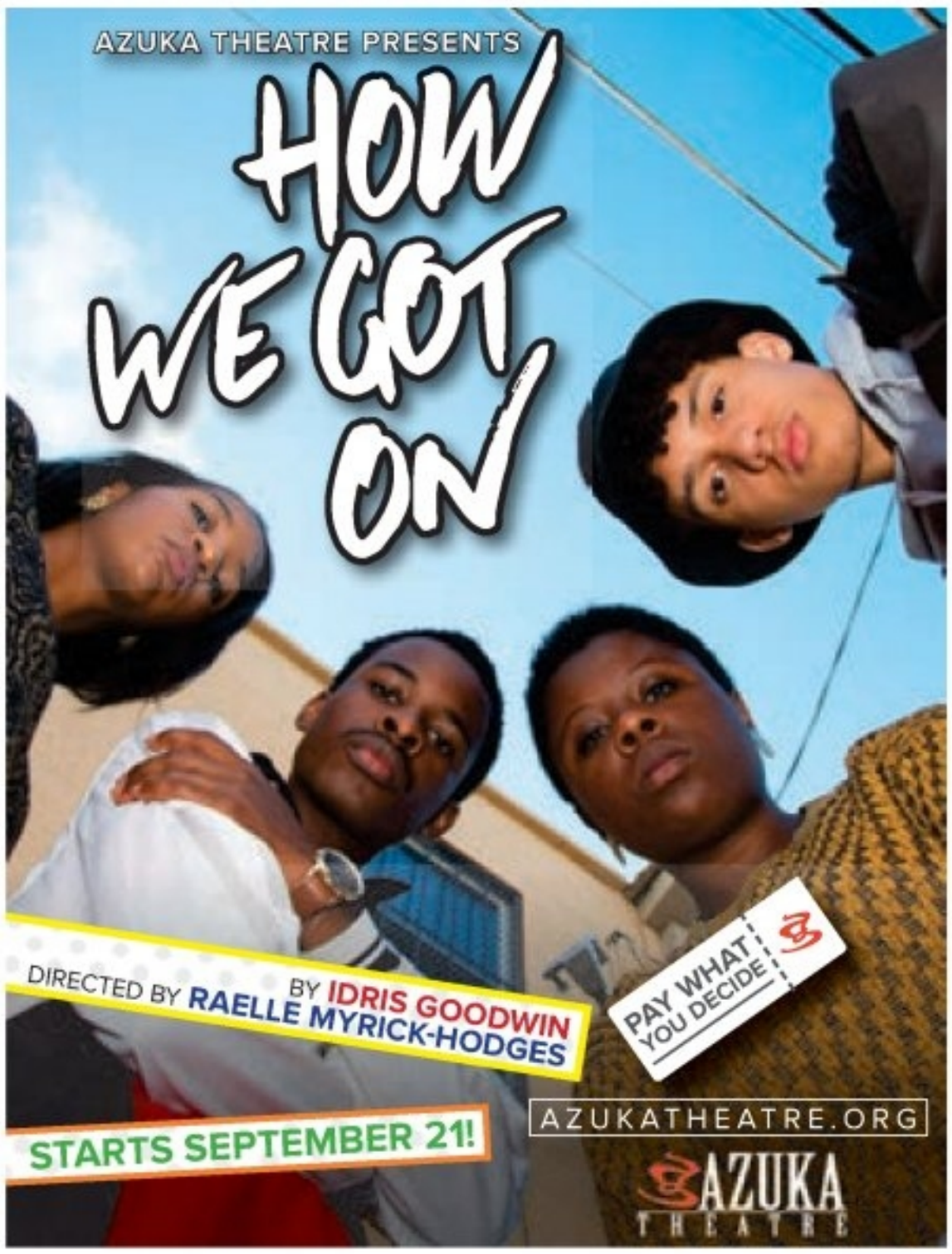
We're frankly just happy Renee Zellweger is back in the good-enough "Bridget Jones's Baby." UNIVERSAL PICTURES

It isn't Elvis' '68 comeback special; in fact, it's barely a movie. But the third of the "Bridget Jones" films serves a similar purpose: It reminds us of the powers (or, in this case, just the affable charms) of a cultural icon who's fallen on hard times. When last we saw Renee Zellweger's guru of self-doubt, things got pretty bleak. It was 2004's textbook-sorry sequel "The Edge of Reason" which squashed all the original's good will and charm in an over-produced avalanche of melodrama, a bizarre stretch in a Thai prison (with dancing) and about 100 on-the-nose song cues.

It's a good sign that the new "Bridget Jones's Baby" only has three of those. Even more encouragingly, it has a perfectly reasonable reason to exist. Twelve years have elapsed since the last "Bridget," and now this self-professed spinster has hit middle age. It's a time in life when society gets extra rough on the unmarried and unloved, particularly if they're women. Throw in the untold sexist "think pieces" over Zellweger's changed looks — plus six years of her being a standard ignored 40-something actress in Hollywood — and you have a movie whose very existence is an act of righteous defiance.

What you get is a frivolous, fitfully amusing time-waster — but also a reminder that Zellweger's Bridget is a delight. Having split with Mark in the intervening decade, Bridget is single again, and over the course of a few wild days sleeps with both an endearingly peppy dating site overlord (Patrick Dempsey), as well as Mark himself. This act, refreshingly enough, isn't portrayed as slutty. But not all is refreshing. When she proves knocked up, she wonders which is the father — and which will take her hand in holy matrimony. Because god forbid a rom-com character ever stay single.

Unlike in "The Edge of Reason," the story's never deal-breakingly awful. Zellweger is funniest not when pratfalling or screwing things up in front of TV audiences, but when she's doing next to nothing — when she's just being Bridget. She's as comfortably uncomfortable as ever; if anything she's even more game to make Bridget winningly unkempt, looking even more awkward, making even more unflattering scrunchy faces. As it turns out, a fourth entry isn't a grim prospect — although maybe it'd be best to go "Before Sunrise/Sunset/Midnight" on her, checking in when things are interesting enough. MATT PRIGGE



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We all can sing along with KT Tunstall. The Scottish singer-songwriter's two early 2000s mega hits thrust her into the spotlight with her first studio album, "Eye to the Telescope." Not only did Tunstall dominate the radio charts, her music lent itself as a pop culture plot device — think the "Fight Song" of back in the day.

If there was a television show about an ambitious woman with her eye on the prize, "Suddenly I See"

PROVIDED

likely appeared in the trailer. Hillary Clinton nearly chose the song as her official 2008 campaign single (it was rejected for using the word "hell") while "Black Horse and the Cherry Tree" earned her a Grammy nom for Best Female Pop Vocal Performance.

Tunstall churned out albums (2007's "Drastic Fantastic," 2010's "Tiger Suit," and 2013's "Invisible Empire//Crescent Moon"), but nothing quite stuck the way her 2004 debut did.

"I decided not to make any records for a while," the 41-year-old remembers. "I had gone through massive shifts in life that were difficult and some that were rewarding. I lost my dad and things had changed in London so I packed up, sold everything, and moved to Venice Beach."

Tunstall had found herself pining for the sandy California town after passing through on tour. There she found new beginnings and the long commutes that began to inspire her to write again — but not for radio.

"I wasn't attracted to the idea of writing another album," she explains of her time at Sundance Institute's Film Composers Lab. "I wanted to enter into film scoring; I did

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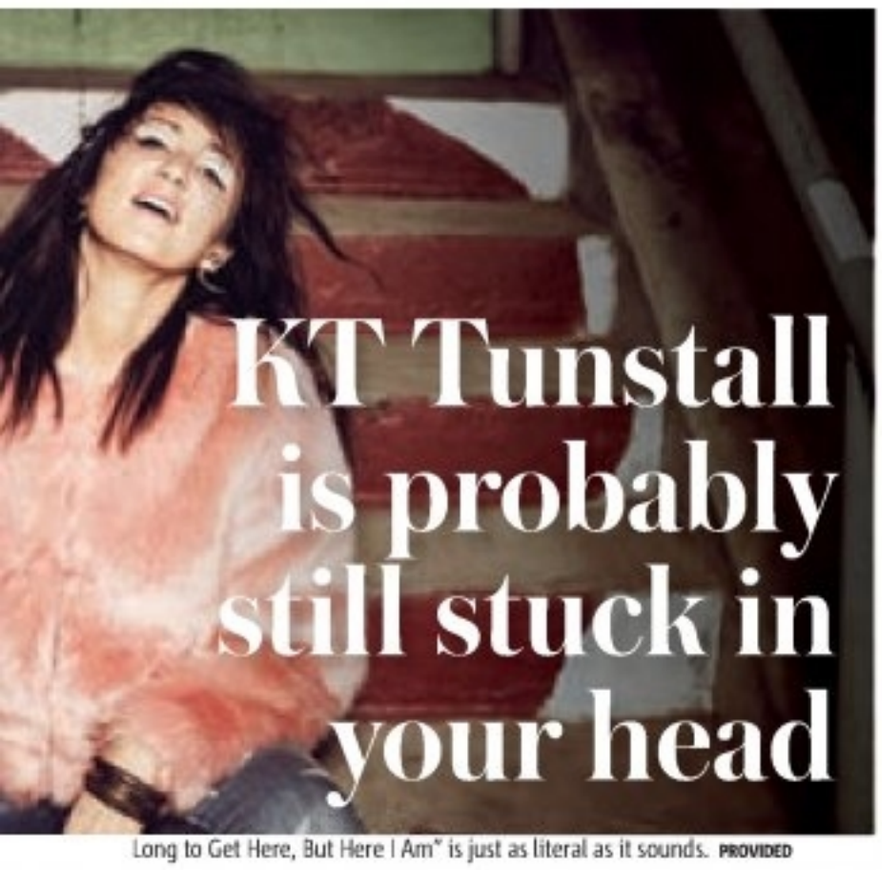

KT Tunstall is probably still stuck in your head

Long to Get Here, But Here I Am" is just as literal as it sounds. PROVIDED

training for a year and wrote for films and loved it." Tunstall's film credits include "Bad Moms" and Disney's "Million Dollar Arm" — but still, the winding roads of California, with a steady soundtrack of Joni Mitchell and Neil Young eventually drove her back to writing tunes you could sing along to.

"At first my body and mind were like, 'don't do it, give us a break,'" she laughs. "But the songs kept coming, and I had to respect that. I would have been an idiot not to listen to them. I started writing in secret — I didn't tell anyone, and by the time I told the label, I had done a bunch of demos on Garage Band and the [album] was close to done."

The result is "Kin," an 11-track fifth LP recorded in L.A. for Caroline Records. The first two releases, "Maybe It's a Good Thing," and "It Took Me So Long to Get Here, But Here I Am," are just as literal as they sound. Producer Tony Hoffer, known for his catalog of work with Beck, Sondre Leche, Air and M83, stepped in on this album. The opportunity to work with such a venerable producer, Tunstall says, was a pushing point she needed.

"I knew as soon as I met him," she explains. "I'm a huge Beck fan. Anyone who can produce an album like ["Midnight Vultures"], I'd jump at the chance to work with them. Tony and I have similar work ethic — we want to work hard and right and quick."

And Hoffer lived up to expectations: "One thing about that experience that I will say is that it was joyful," she adds. "[In recording the album] I didn't want to do it unless I would be enjoying myself. That doesn't mean it had to be easy. It didn't mean it had to be simple. It means that it has purpose and fulfillment."

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Even with Tyler Matakevich and Christian Hackenberg gone and in the NFL, Temple vs. PSU still has juice. GETTY IMAGES

Temple heads to Happy Valley looking to repeat history

The Owls and Nittany Lions, both 1-1, do battle in State College Saturday at noon.

JON MARKS
@MetroPhilly
sports@metro.us

They know it will be loud. They know the natives in Happy Valley have been restless and would love to keep them that way.

But when Temple takes on Penn State at high noon Saturday it will likely seem a bit weird for all concerned. After all, for the first time in 75 years it will be the Nittany Lions seeking revenge, not the Owls.

Automatically that figures to add something to the occasion.

"Yeah, I think they'll play with a little more emphasis," said Temple senior linebacker Stephaun Marshall, thinking back to his team's 27-10 win last year at the Linc which ended a 39-game string of futility stretching back to 1941. "I expect them to come after us."

But Owls say they won't be fazed by the noise or by the size of the cavernous Beaver Stadium crowd which figures to top 100,000. As long as they put the emphasis on themselves rather than getting caught up in all the hoopla, they'll take their chances.

"It's just another football game," linebacker Avery Williams said. "No game's ever too big. You can't make any game too big or too small. Just channel your inner self."

Sometimes that's easier said than done, of course. Especially for a younger player who's never experienced anything quite like what he'll see on Saturday. Marshall remembers what it was like when the Owls opened the 2013 season and the Rhule era with a 28-6 loss at Notre Dame.

"That was actually my first start at safety," recalled Marshall about the Owls trip to the Golden Dome. "I'll never forget that moment. If this [going to Penn State] is anything like that it'll be more exciting. There's nothing like actually being on the field with so many people in the stands, especially for a freshman or someone who doesn't play a lot. It was a big moment for me."

Going to Penn State is also meaningful to Rhule, who played for Joe Paterno as a walk-on and whose parents lived there until recently.

"It's a great place to play," said Rhule, who knows he'll have his hands full trying to contain Saquon Barkley, who scored five touchdowns in Penn State's 42-39 loss at Pitt. "It's always a significant challenge to deal with the noise there. We can't allow the crowd to affect us the best we can, so we're trying to work on crowd noise in practice."

Because it can be deafening.

"As much of anything, it's about going in there and taking in the atmosphere and the sound," Rhule said. "It's two different things. Playing them here is one thing. Playing them there, it is so loud. Last time, we couldn't even hear on the headset on the play call down. So having the poise, to handle all of that is important."

It would also be important if they can build off Stony Brook, where Philip Walker threw for three touchdowns, two to Keith Kirkwood, while the defense held the Sea Wolves to just 133 yards in pitching a shutout.

But Temple may have to go again without running back Jahad Thomas, who couldn't finish practice Tuesday due to a sore hand he injured originally during training camp. Regardless, the Owls go in confident without being cocky.

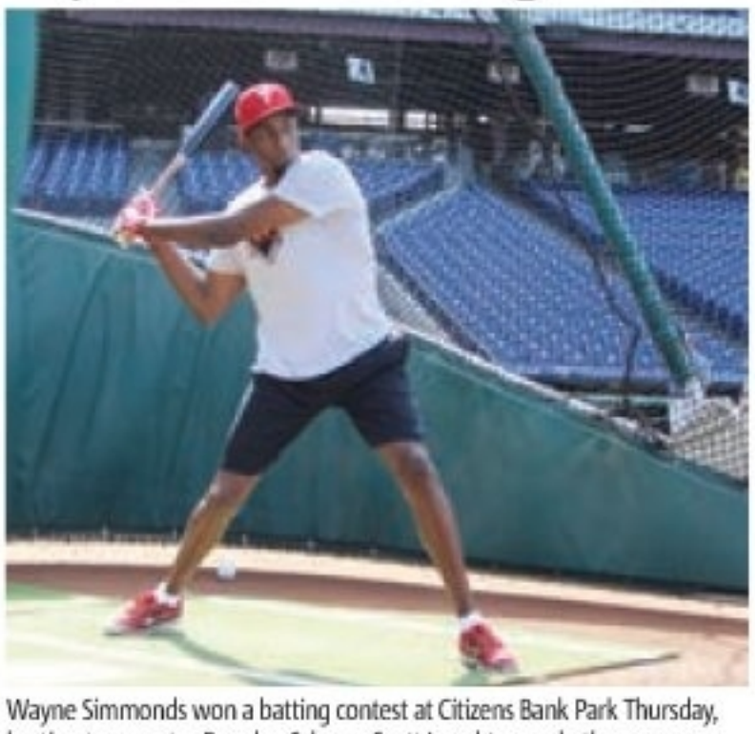
"You always remember it when a team beats you," Williams said. "Since I've played them we're 1-1. Now we have to see who's gonna finish off their senior year on top."

And see how the younger Owls respond to experiencing something unique.

"I think it's going to be a great game," predicted Marshall. "The atmosphere I'm expecting is going to be what college football is all about. It's something I can tell the guys about, but I don't think they'll really understand it until they get there. They have to experience it for themselves, take a deep breath, then come back and play."

And if everything goes right for the Owls in Happy Valley, sour those Nittany Lion hopes for revenge.

Flyers collect big hits



Wayne Simmonds won a batting contest at Citizens Bank Park Thursday, besting teammates Brayden Schenn, Scott Laughton and others. EVAN MACY

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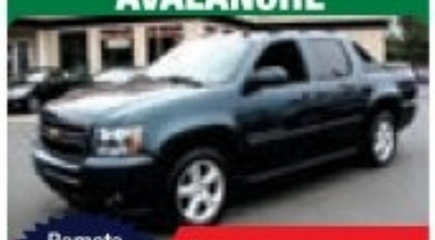
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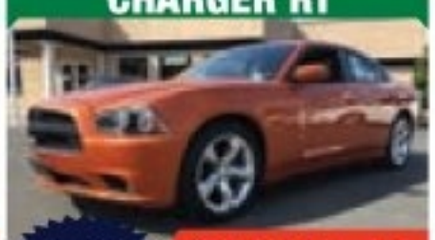
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Where to place your money in Week 2

A look at the best games to wager on this weekend:

New Orleans Saints @ New York Giants (-4.5)
The Giants shut down Dez Bryant (only one reception for six yards) but still allowed multiple offensive opportunities to the Cowboys while eking out a 20-19 win last week. That "bend but don't break" style won't fly vs. Drew Brees and the Saints on Sunday. New Orleans had the No. 1 rated pass attack in football last season, and they showed no signs of slowing down in a narrow home loss to the Raiders last week (419 yds). ***The pick:*** *Saints +4.5*

Tennessee Titans @ Detroit Lions (-5.5)
Detroit went into Indianapolis and scored 38 points while winning their first game in the post-Calvin Johnson era last week. The Lions pounced on Andrew Luck twice and hit him five times. Tennessee's O-Line woes don't appear to have been solved in the offseason, as they allowed two sacks and five QB hits to the Vikings last week. Marcus Mariota was also forced into an interception. ***The pick:*** *Lions -5.5*

Green Bay Packers (-2.5) @ Minnesota Vikings
It's highly likely the Vikings will have their home opener spoiled by their hated division rivals. Both the Packers and Vikings started their seasons with a road win, but Minnesota had the benefit of two defensive touchdowns over the Titans last week. They are unlikely to force Aaron Rodgers and company into those types of mistakes, regardless of the venue. After all, the Packers have had their number of late (7-2-1 record in their last 10 meetings), and are a solid road squad. I'll make Green Bay my best bet of the week. ***The pick:*** *Packers -2.5*

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The GC at Glen Mills a beautiful, challenging track

The Golf Course at Glen Mills is as beautiful as it is worth the price of the greens fee.

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Any list of the best golf courses in the Philadelphia area, public or private, would be incomplete without the Golf Course at Glen Mills.

The spectacular undulation between the holes — and in some cases throughout a hole — is breathtaking and intimidating.

The large rolling greens are hard to read and offer no rewards, offering up routine 80-foot putts.

The wide open links feel gives way to fescue and danger with any arrant tee shot, regardless of the lack of trees.

Glen Mills should be on every golfers' must play list.

"We are not a links course, I believe they call it parkland there's a lot of trees and things around it," PGA professional Bob Pfister said. "We do a lot of rounds here and we are usually No. 1 in the state, or No. 2. We are highly accessible. All the good courses, Merion and such, you can't get on but you can get on here."

The par 5s are likely the most memorable holes on the course, but a steeply sloped left to right fairway — narrow and short on the par 4 11th is Pfister's favorite.

"My favorite is the 11th hole," the pro said. "It's short, you have to hit it straight down the middle you don't even need a driver there. It has a creek that goes down the left side and there is the cart path and some trouble on the right. And you could be on the side of the hill where you have a difficult shot."

Local knowledge tip: "I think what I give out the most, because it's a difficult course, you really have to play target golf. Your best bet is to aim for the 150 markers. Even if you are stuck on the side of the hill it's the best way to play the hole. They are all true, 150 the center of the greens."

Price range: From $65 twilight to $95 at prime time

The Union play next on Saturday in Portland, at 6 p.m. on TCN. GETTY IMAGES

Union pleased with top draft pick Rosenberry

The Rookie of the Year trophy could be his to lose.

JEFF MCMENAMIN
@Jeff_McMenamin
sports@metro.us

Back in January, the Union's selection of defender Keegan Rosenberry with the third pick in the 2016 MLS SuperDraft was met with mixed reactions. Some mock drafts had him as low as the ninth pick in the draft, so a lot of skeptics rightfully looked at the pick as a bit of a reach.

The Union, who finished a measly 10-17-7 last season, couldn't afford to get the pick wrong, but they also didn't want to risk another team drafting a player who they thought very highly of. Instead of sweating it out until the sixth pick, the Union drafted Rosenberry third and in turn gave him a huge lift of confidence before his professional career in Philadelphia even began.

Through 27 weeks of the MLS season, Rosenberry has shown the ability to do it all on the soccer field. While defending is his strong suit, his scoring and passing abilities have drawn the attention of soccer analysts across the country. He's currently atop MLSsoccer.com's rookie rankings with just a little over a month remaining in the regular season.

"Keegan is a very, very good right back," Union manager Jim Curtin said. "His soccer IQ is the first thing that I go to. Incredibly smart player, studies the game, studies the other teams, knows the league well. He's running with his time on the field right now. He's contributing in a big way, sometimes through assists and setting up goals."

His college coach at Georgetown, Brian Wiese, has called Rosenberry "an old man in a young man's body" due to his maturity at his age. He was selected to the MLS All-Star Game back in July and got his first chance to rub shoulders with some of soccer's biggest names. Some feel as though he's destined for a call-up to the USMNT.

"The only way to continue to hear those kinds of accolades and praise and compliments is if you to continue to do what you're doing," Rosenberry said. "I do my best not to put too much thought into it. You get some jokes from the guys on the team and my friends and stuff, but I do my best to shrug it off and say thank you and be humble about it."

Rosenberry has started in all 29 games for the Union this season. He's put the Union on a winning track, where they currently sit in fourth-place in the Eastern Conference at 11-10-8. With just five matches remaining in the regular season, it seems like the MLS Rookie of the Year trophy at this point is Rosenberry's to lose.

"I knew he was a good player," Curtin said. "Did I think his success would be this quick? No — probably not as quick as it's come.

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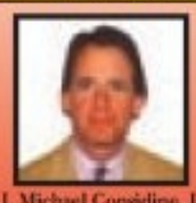
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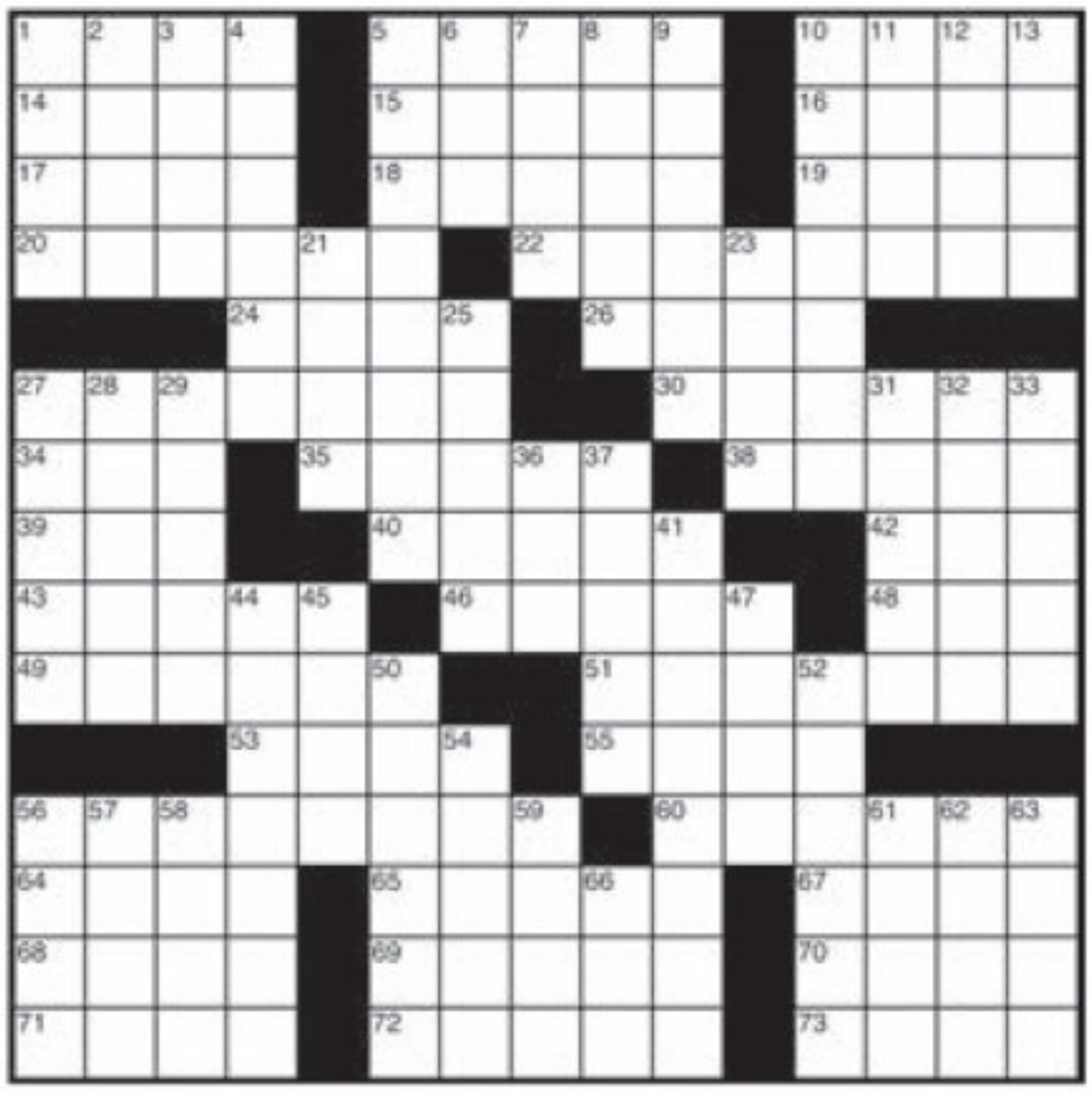
Across
1 Key -- pie
5 Yellow jackets
10 Immature butterfly
14 Horror-film servant
15 Pizza topping
16 On the summit
17 Comic Jay
18 Math proportion
19 Long-handled tool
20 Bought and sold
22 Like a load of laundry
24 Toll-booth site
26 Gull cousin
27 Thrive
30 Stoops
34 Near empty
35 Basket willow
38 No-fat Jack
39 Free-for- --
40 Forum attire
42 Mont. neighbor
43 Prom attenders
46 Argyles
48 Playing marble
49 High regard
51 Gridders, often
53 Triple-decker sandwich
55 Arch over
56 Wrapped up
60 Czech capital
64 Run slowly
65 Dance move
67 Customs request
68 Hindu god of fire
69 Fudd or Gantry
70 Festive nights
71 Phony it up
72 Snorkeling venues
73 Like autumn leaves

Down
1 Happy tune
2 Disney CEO Bob --
3 Actress -- Freeman
4 Eats away at
5 Most verbose
6 Collected sayings
7 In -- (as found)
8 Gist
9 Fast-talked
10 Carrot cousin
11 Bryce Canyon state
12 Prod
13 Did a takeoff
21 One-time Montreal player
23 Mars, to Plato
25 Small combos
27 Pitcher's target
28 Audition rewards
29 Young hooter
31 Stubborn dirt
32 Rock bottom
33 Wild guesses
36 It's easily deflated
37 Oven shelves
41 Ship officers
44 Business wear
45 Ward of TV "Sisters"
47 Leave a mark
50 Thug
52 Untrustworthy types
54 Girl at a ball
56 Pharaoh's creator god
57 Affleck movie
58 Hit on the noggin
59 Five and --
61 Collapse
62 Web habitue
63 Make less difficult
66 Rock's -- Leppard



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easy

			7			4		1
		6					3	2
	4			9	8	6		
6					4	8		5
1				6				9
5		8	9					6
		7	4	3			1	
8	1					2		
4		2			9			

hard

6	1				8	3		
	2			6				8
		8			9		1	
		5		4	3	8		
3								5
		7	6	1		4		
	8		5			2		
9				7			6	
		6	1				8	9

metro.us/horoscopes

Aries Problems will surface at work if you believe everything you hear. Someone will send you false information or give you mixed signals.

Taurus Shake things up a bit. The less predictable you are, the more interest you will muster up. Networking will bring about a host of new opportunities.

Gemini Emotional matters will escalate, leaving you in a precarious position. Don't drift away from the truth if you want to maintain your reputation.

Cancer New experiences and encounters will help shape your plans for the future. Share your emotions and express your ideas.

Leo Refuse to let anyone handle your personal affairs, negotiations or medical decisions. You have to remain in control. Make romance a priority.

Virgo Discover a way to subtly change the little things at home that are bothering you. Step by step, it will lift your spirits. It's never too late to begin again.

Libra A positive change to your job or workplace is apparent. Present what you have to offer in order to make a difference to your position, income and reputation.

Scorpio Trust your judgment and follow through with the plans that you prefer. Don't let someone's anger or stubbornness stand in your way.

Sagittarius Temptation will lead you down a slippery slope. Walk away from anyone making unrealistic promises. Choose to look inward for happiness.

Capricorn Take a different approach when dealing with personal matters that have the potential to disrupt your budget, a contract, an investment or joint venture.

Aquarius There should be no room for anger when dealing with group situations. Look for common ground and gravitate toward the people you find more appealing

Pisces A poor judgment call will set you back further than you anticipate. Honor your promises and cut your losses. Reorganize and set up new guidelines. EUGENIA LAST

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